

THE NEW
Dynamo

APRIL 1945

VOL. XV. NO. 1



Anniversary Edition

1915

1945

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THE NEW THIRTIETH ANNIVERSARY

Dynamo

No. 1, Vol. XV

New York, N. Y., April, 1945

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ROGER FERRI..... Editor

An Appreciation And Dedication



With full appreciation of and a deep gratitude for the whole-hearted cooperation, and increasingly stimulating encouragement from the thousands of motion picture theatre owners and operators throughout the world, Twentieth Century-Fox Film Corporation herewith details its product of today, and its plans for tomorrow.

Thankful for the patronage of exhibitors everywhere for more than 30 years, this company, realizing that in the amusement industry there are only two days that are vital—today and tomorrow—prefers, rather than present a summary of the past, to deal with the present and future in relating its story to members of its Department of Distribution and to theatre operators.

Tested by the exigencies of the times and equipping itself to cope with whatever developments future world affairs may effect, this company has planned carefully, far-sightedly and with confidence.

In this book the reader is provided with all the facts. It contains a recitation not of yesteryear, but of delivery today and informative data concerning ventures projected for release later this year and in 1946.

Because Twentieth Century-Fox Film Corporation believes that its customers are also its partners, it herewith submits to them the very same data it turns over to its sales organization. There are no secrets between this company and its clients.

Twentieth Century-Fox Film Corporation has only one objective in the planning and creation of motion pictures: to provide the best entertainments with the widest possible popular and box office appeal.

With that goal clearly envisioned and with an appreciation of all its attainment entails, it is with pride that this company tells its story of today and tomorrow.

It is a story assuring a future designed to pale a glorious past, and a splendid present.

This is a story every theatre operator must read—and be acquainted with, for this story is a pledge that this company has no intention of resting on hard-earned laurels of the past or of the present, but is determined, hand in hand with its patrons, to continue to go forward on to the accomplishment of greater means not only to maintain the current high level of motion picture theatre-going, but of increasing it.

Therefore, this book is dedicated to the present and future—with a grateful nod to a past that saw this company make material and vital contributions to the progress of an important industry of which it is proud to be a part.

Report And Perspective

By SPYROS P. SKOURAS

It is both fitting and most gratifying that on the occasion of its 30th anniversary this company should be in the happy position to be able to express its appreciation of exhibitors' patronage in terms presaging not only the continuation of such harmonious relations, but which clearly chart a new course for greater mutual prosperity, and success.

Success is the product of mutual satisfaction. But mutual satisfaction in our industry can come only through fulfillment of promises and, particularly, through delivery of motion pictures that attain the highest contemplated results.

In addressing this report to my friends of exhibition and of our own distribution organization, I feel I can be frank. Therefore, I shall concentrate on facts as they are and as I see them, rather than to present a rhetorical essay.

The fact is that these are days of plain-speaking, and that is precisely my intention in this report of accomplishment and perspective.

There is no isolationism in our industry. Production, distribution and exhibition are inter-dependent for each other's success. Co-operation is imperative. But, co-operation can be whole-hearted only when there is a mutual understanding of each other's problems—and a sympathetic approach in their consideration.

Conditions resultant from war have affected every industry. Ours has had unprecedented problems, but I believe their presence has brought all factions of our industry closer together than ever in history.

This company has had its share of problems, but it has evaded the solution of none of them. We have learned much from experience born of necessity for prompt action on these unparalleled problems and conditions brought on by war.

While weighing in advance the investment of every dollar, the fact is that production cost has soared tremendously. In the case of this company the production budget has trebled in 10 years. Much of that increase has been necessitated through war-time rises in labor, materials and other items affected by changes in the international economy.

However, theatre patronage has increased. But, no increases in revenue from or in costs in other branches of industry activities can be construed as having offset the tremendous rise in production.

Today the product of 20th Century-Fox Film is shown in more theatres in the United States and Canada than ever in its history. The record of this product is too well-known to merit detailed repetition here. Suffice the summation that it has come up to the highest expectancy of showmen—and has, generally, given commensurate box office satisfaction.

This result has come from a production policy of courage and of imagination. Our production organization, under the leadership of Joseph M. Schenck and Darryl F. Zanuck, has blazed a smoother trail paved with the finest entertainments this industry has known.

We are tremendously proud of that production organization, proud because it has adhered to a policy of ceaseless effort to successively reinforce in importance and in entertainment excellence every motion picture it has undertaken. The success of that effort is borne out by the record.

However, in soliciting the continued patronage of motion picture theatre owners and the public, this company utilizes the past and present merely as a prologue to bigger things to come. We prefer to be judged by what we are making available now and are content that our future productions be measured by their entertainment quality and box office potentiality.

It is not past performance, but the assurance of continued delivery of superior box office entertainments that this report endeavors to point up.

Our concentration has been on the acquisition of best-sellers and popular novels. In our list you will find also entertainments based on popular themes and topics. These properties make up the backbone of our future product.

These stories have been designed to be that because there is no element of speculation involved in their screen transformation. They represent public-approved stories. They have been pre-sold. There can be no question as to their popularity and screen marketability—particularly when our production policy is one of faithful adaptation for screen purposes.

Valuable as tradition may be, the fact is that 20th Century-Fox does not

intend to be hog-tied by precedent. This is a changing world. The flexibility of our production policy is such that we can adjust ourselves to whatever the trends of the times may be.

We are interested in, are concentrating on and applying all of our resources to the creation of only major screen entertainments. We believe there is no choice in that because today the screen itself is acknowledgedly an instrument of greatest influence—and we believe, too, our studio has established the 20th Century-Fox trade-mark as the symbol of the best and most intelligent there is in motion picture entertainment.

We have the organization to continue to merit such recognition.

We have the story properties, the producers, the directors, the writers, the players and the technicians to insure unending creation and presentation of the finest motion pictures.

I believe that, as you analyze the product we detail in this book, you will agree that we have left nothing to chance.

We have planned production—from the perspective of exhibition needs.

We have adhered to no particular type of theme.

Rather, our entertainment pace is assured of frequent change, because the widest conceivable range of themes is represented in the stories we have already filmed, are filming or have in preparation.

We have provided new, fresh, youthful personalities.

We present many new, genuine stars.

But, none of our stories is dependent on stars for its popularity.

We have concentrated on the best stories—and have cast them in accordance with the requirements of perfect characterization.

It is with pride that we direct your attention to the pictures we have placed at your disposal and the others that will be offered you in the future.

But, it is with corresponding pride and confidence that we call to your attention the many additional story properties that are now in various stages of preparation, but that within the next 15 months will find their way onto the screens of motion picture theatres of the world.

In viewing the future of this company and of its customers, we find reason for extreme confidence and optimism not only in the richness of our properties, not only in the excellence of completed productions, but also in the demonstrated and acknowledged creative efficiency of our studio. I cannot complete this report without personal tribute to our production organization and personally to Joseph M. Schenck and Darryl F. Zanuck.

This company will continue to produce motion pictures that will be tailored to public needs. That is our business. This corporation is owned by the people of the United States. There are almost 28,000 stockholders. The stock of the corporation is distributed among all classes of people—poor and rich alike, widows, investment and charitable trusts. The average holding is six shares—a stockholder.

We deeply feel this public trust—and we shall never cease providing that which will continuously satisfy this public interest. In that fact there is assurance to exhibitors that this corporation shall proceed on its present course—forward to the production and delivery of the best possible box office merchandise.

We consider the good will of public and of our customers as our reservoir, our warehouse, our stockpile—an imperishable asset. And I can assure you that nothing will be overlooked and no means neglected to perpetuate and intensify this good-will.

Yes, we feel keenly our responsibility to the public and to motion picture theatres.

Therefore, we greet the personnel of our Department of Distribution and our friends of exhibition not only with a feeling of gratitude for past support and patronage, but with a whole-hearted determination that, come what may in world developments, Twentieth Century-Fox Film Corporation will continue to produce and deliver a product that will leave nothing to be desired—and that will come up to the highest expectations and hopes of trade and public.

"ENTERTAINMENT IS THE POLICY"

By TERRY RAMSAYE

Editor, Motion Picture Herald

With a blithe fanfare Twentieth Century-Fox Film Corporation this week moves into the celebration of its thirtieth anniversary—and most appropriately with accented attention to pictures, current and coming. It stands on the yesterdays only to speak for today and tomorrow.

The titles tell a story of design.

Entertainment, emphatically entertainment, is the policy. In view of some confusions in cinemaland, in the war years, that singleness of purpose is to be noted.

It is more marked than ever in the precisely mapped plans of the Skouras administration, and in the array of product to which Mr. Tom Connors points with pride.

Clear it is that this precise address at box office performance has begun in the decisions of Mr. Joseph M. Schenck and Mr. Darryl Zanuck in the palm shaded studios in Westwood Hills.

There is direct address to the function of this industry—the selling of seats to the customers. It is as simple, as direct, as that.



SPYROS P. SKOURAS
President



JOSEPH M. SCHENCK
Executive Head of Production



DARRYL F. ZANUCK
Vice-President in Charge of Production



TOM J. CONNORS

Vice-President in Charge of Distribution

Right Now—And Always

By TOM J. CONNORS

The word merchandising is a euphonious term used in this industry for the process of selling and buying that which production creates.

But, it refers not so much to an established means as to the modern techniques of distribution.

Distribution, like production and exhibition, must be in step with the times. Each must progress apace with the others, if permanency and mutually beneficial relations are to be cemented. There is no alternative.

We believe the most successful distribution is that based on a full consideration of each one's interests. Without that there can be no strong foundation on which to build. Words cannot establish such a foundation. Performance will.

For that reason 20th Century-Fox, in its relations with exhibitors, has been content to permit performance to do its speaking.

We are sincere in our belief that our performance has spoken clearly, honestly and convincingly.

We believe that, because such performance has earned for us the good-will of our customers.

That good-will, that confidence of our film-buyers, that loyalty and faith in our ability to materialize every pledge and promise into accomplished fact are among our most treasured assets.

Several years ago, on the ascension of an exhibitor, Spyros P. Skouras, to the presidency of this company, we clearly defined a policy of distribution.

That policy was an expression of confidence in motion picture theatres' ability to make possible and to absorb the greatest possible attractions.

It took cognizance of exhibitors' demands for big, important motion pictures.

It made the needs of exhibition the ambition of this company to consistently supply.

But, that policy defined, too, the premise on which such motion pictures would be distributed.

We said at the time that our sales policy was based on the earning power of each picture, the ability of each attraction to earn.

We said then, and we say now, that we expect not a dollar more than each of our attractions is able to earn.

And we believed then, as we do now, that no film-buyer would expect to pay a dollar less.

Today precedent has no place in the measurement of each motion picture's possibilities. Each picture's true value is individually determined at the box office on its own merit.

But box office earning power is contingent on several factors other than the excellence or prominence of motion pictures themselves.

It is here that merchandising plays its potent part.

Pre-sold attractions undoubtedly command widest and speediest attention. That being so, you may attribute that fact as one of the reasons why this company has become a specialist in the picturization of best-sellers and popular novels, and plays.

However, the element of time is a major merchandising factor.

For that reason this company's advertising, publicity and exploitation expenditures have been astronomically increased. This has been done for several purposes: to maintain an unending bombardment of publicity keeping fresh in public mind stories being filmed, and to stimulate motion picture patronage of those screen-plays.

Today this company does not ask any first-run exhibitor to perform locally any merchandising task in which it does not participate, where key situations and the big percentage specials are concerned.

We have tremendously augmented our publicity and advertising personnel so that at all times and on all releases there shall be no lull in their merchandising.

Concentration is not only on national publicity outlets, but in the past

several years there has been an expanding localization of exploitation effort.

All this has been done for the purpose of pre-selling, of keeping our important pictures and personalities constantly before the people who pay their way into motion picture theatres.

We shall not only maintain this degree of nationalized and localized merchandising to the public, but, from time to time, it will be heightened.

But, always our aim is to work side by side with our accounts, to render the maximum in service as well as the best in screen entertainments.

This shall be so because, frankly, only through team-work, through whole-hearted co-operation can the earnable maximum be obtained on every release.

It has been our endeavor to make a friend and partner of our every account.

We believe we have succeeded—and for their confidence, loyalty and patronage we are sincerely grateful.

We have no hesitancy in predicting that if the best screen entertainments spell success for our accounts, the future looms especially brilliant and lucrative, for there never has been such an array of outstanding motion pictures as this company is releasing right now and gives convincing evidence in this book that it will continue to deliver.

No theorists, no experimentalists, no hit-or-miss, no speculators, no wishful-thinkers had a hand in the planning of the product outlined. Showmen—men who have for years personified the most powerful pillars of this industry—have designed that product.

We believe it is the greatest showmen's product this industry has ever conceived—and we believe you will agree with us, after you have ascertained the facts.

Those facts are available right now—not only in this book, but on the screen.

You will find reinforcement of our corporation pledge for continuation of delivery of the best entertainments in Ernst Lubitsch's "A Royal Scandal." No need to dwell at length on the merits of this delightful farce. It has been lauded highly by exhibitors everywhere—and to the public in newspapers, magazines and on the radio.

You will find corroborative evidence, too, in "Diamond Horseshoe," the most ambitious musical so far released by this company and, without a doubt, the best entertainment of its type, with a new Betty Grable better than she has ever appeared before.

We ask that you judge us by performance. It is with understandable pride that we retrospectively view the past—and particularly the large number of major box office successes of the past several years.

But, we prefer to deal in the realities of today—and, therefore, we bring to your attention current attractions—and entertainments that will be released during the remainder of the year, but that have been completed or are well along in production to justify authentic appraisal.

We are proud of this product. We are proud of the production organization that is making it.

You will, therefore, understand our enthusiasm. But, it is an enthusiasm inspired not only from confidence, but rather it is the result of positive knowledge that the record of performance will be maintained, and exceeded!

We of distribution feel privileged to offer you such a product.

We know from the hundreds of letters we have received from satisfied customers that it is a product that is filling every screen requirement.

We know from box office receipts that it is a product the public prefers.

But, we are not resting on our laurels. To us—to Darryl Zanuck and his efficient producing organization—these are an incentive, barometric of bigger things to come—bigger attractions to maximize box office receipts everywhere.

"AS MODERN AS TOMORROW"

By CHARLES E. "CHICK" LEWIS

Editor-Publisher, *Showmen's Trade Review*

The industry generally will extend the hand of congratulation to 20th Century-Fox on the marking of that company's thirtieth anniversary. There's real tradition behind a company that can trace its origin back to nearly a third of a century, particularly in this young business.

Age alone, however, means little in the case of the company which commemorates its thirtieth year in the business of making and distributing pictures. That concern can boast of some very handsome contributions to the art of the screen and the craft of showmanship as well. Great pictures have issued from the producing branch of 20th Century-Fox during the many years of the company's career. 'Way back in the days of the silent films it was that company's insignia which appeared on the leaders of many memorable screen productions. However—important as were the past contributions, valuable as is the tradition—the immediate present is what gains emphasis by reason of the thirtieth birthday celebration in the 20th Century-Fox organization.

As of today, 20th Century-Fox is as modern as tomorrow's newspaper. Its stories, stars, technical treatment of production and the showmanship employed in their sale to the public have the tang and flavor of the latest, newest and currently most substantial show values. There could be a lot of space consumed in listing great pictures and great showmanship campaigns put on by the 20th Century-Fox company. But that's not the story that is interesting to an industry so committed to the principle that one is as handsome as one does right at the minute. What's important, we think—and believe the rank and file of the industry thinks with us—is that 20th Century-Fox now has an organization that can and will bring us picture shows that mean more money for the exhibitor and bigger patronage for what the theatres offer on their screens.

To 20th Century-Fox and all those men and women—in top posts as well as on lower rungs of the ladder which we hope will be merely a starter on their road to the bigger jobs with the outfit—our heartiest congratulations and best wishes.



W. C. MICHEL
Executive Vice-President



MURRAY SILVERSTONE
Vice-President



EDWIN P. KILROE
Attorney in Charge of
Production and Copyright



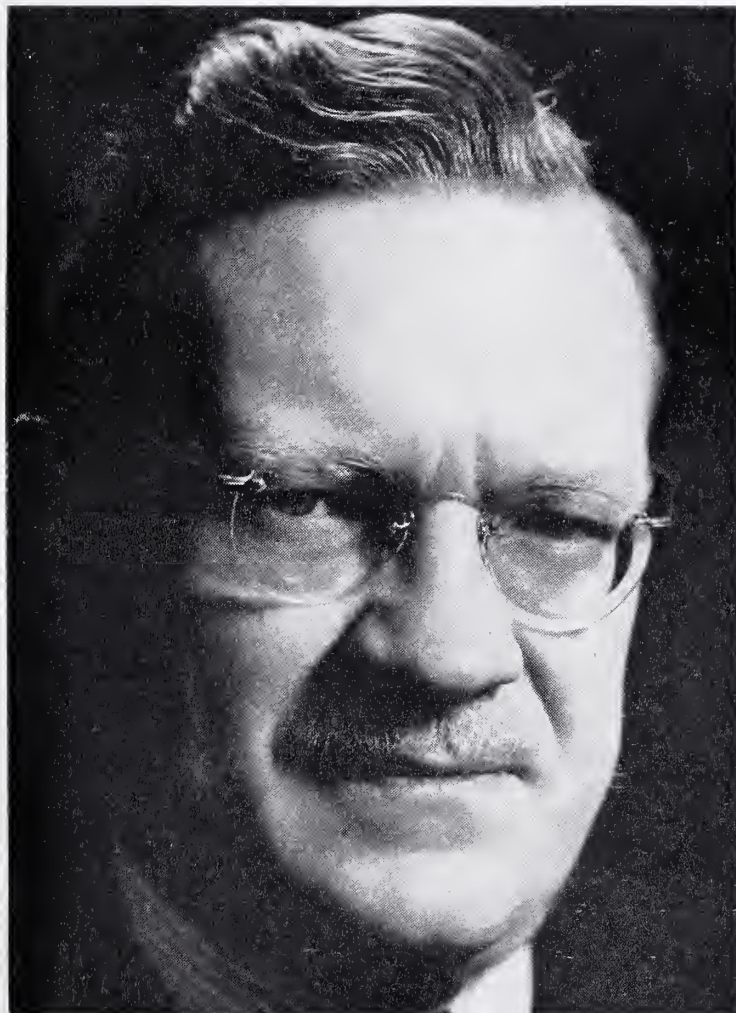
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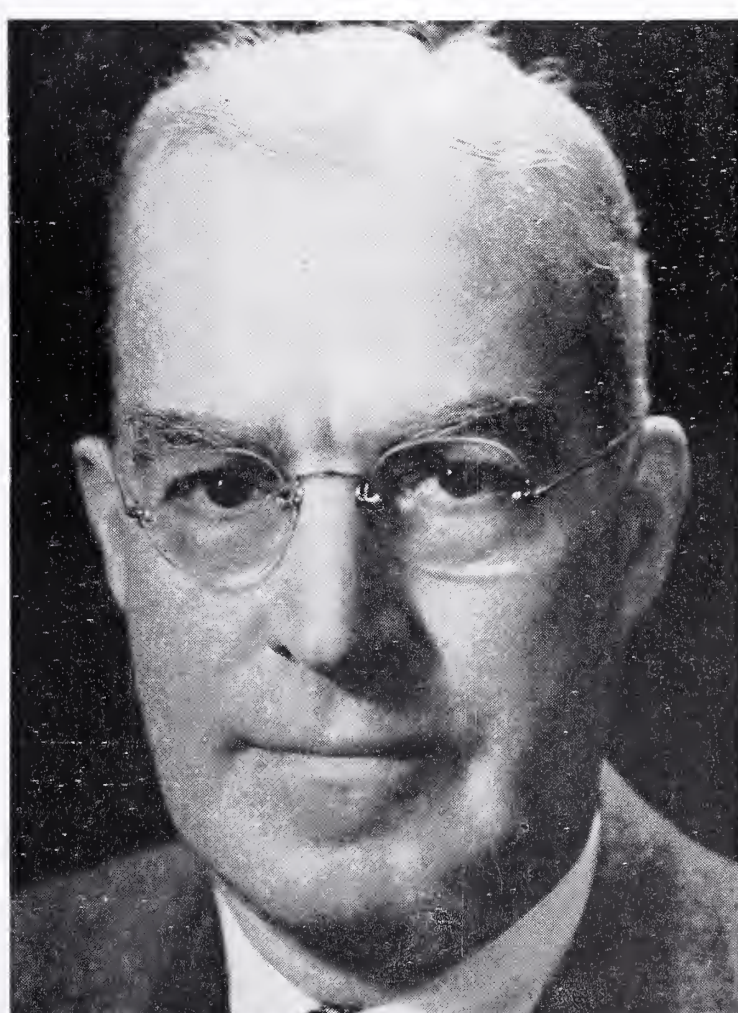
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VERY LATEST STUDIO NEWS

**"SMOKY" WILL BE MADE
BY SHOWMEN'S REQUESTS;
LIGHTON STARTS SOON ON
"ANNA AND KING OF SIAM"**

History is repeating itself!

In 1944 this company not only started a new cycle in its release of Mary O'Hara's "My Friend Flicka," but that Technicolor hit attained such popularity that thousands of theatre men and theatregoers requested the studio produce more such motion pictures.

"Thunderhead, Son of Flicka" resulted.

Today that Technicolor production, based on Mary O'Hara's sequel to "My Friend Flicka," is far exceeding the popular and financial success of the latter.

And requests for "more such pictures" have begun to pour into the studio.

Result: next season three productions, each with a lovable animal for its central character, will be released.

Most important of these will be a picturization, in Technicolor, of Will James' famous and popular novel, "Smoky," with Randolph Scott already set for a leading role. Producer Robert Bassler and Director Louis King, who have turned out both "My Friend Flicka" and "Thunderhead, Son of Flicka," will produce and direct "Smoky."

Bassler also will produce "The Home Stretch," a love story with a racing background, while Producer William Girard will make "High School Hero," formerly titled "Jungle Dog," a story of a boy and a Marine Corps dog, with battlefield and jungle backgrounds. James Tinling is directing "High School Hero," with Edward Ryan.

As this book goes to press word comes from the studio that public suggestions for players to portray the title roles in "Anna and the King of Siam" are mounting. A best-seller among non-fiction stories, "Anna and the King of Siam" is one of the most fascinating books of the year. Many feminine stars already have asked to read the Talbot Jennings screenplay that Louis D. Lighton will next produce.

William Powell, among others, has been reported most interested in playing the role of the King. Feminine stars whom the public has suggested for the title role run the gamut—and include Irene Dunne, Joan Fontaine, and Ingrid Bergman, each of whom has a one-picture commitment with this company; Claudette Colbert, Anne Baxter, Maureen O'Hara, Dorothy McGuire, Gene Tierney and many others. However, none has been definitely announced for any of the roles in "Anna and the King of Siam" which will be produced by the producer of "A Tree Grows in Brooklyn" and "A Bell for Adano."

"Anna And The King Of Siam" is a delightful study of many people, but of particularly a determined young lady who refuses to be either awed or dictated by a ruler of a land whose women had a limited space in the sun of man's world. It is rich in comedy possibilities, with breezy dialogue, sophistication and situations that run the gamut of human emotions.

Mr. Jennings' dramatization is reported to have resulted into one of the finest screenplays submitted at Movietone City. It takes little dramatic license, with the result that the screen adaptation will please the hundreds of thousands who have read the book and the additional millions whose first meeting with Anna, the King and all of the other colorful characters in Margaret Landon's exciting story.

No director has been yet designated for "Anna And The King Of Siam." It is expected that during the next several weeks announcements indicating the importance of this story will be made regarding not only directorial assignments, but of those who will appear in the cast.

One of the newer properties about which the studio seems especially enthusiastic is "Maggie." Walter Morosco has been announced as its producer. "Maggie" is an original story written by Ruth McKenney and Richard Brandston, who wrote "My Sister Eileen," the popular stage comedy. "Maggie," too, is a comedy.

WILLIAM J. KUPPER
General Sales Manager



ANDREW W. SMITH, Jr.
Eastern Sales Manager

Sectional supervision over branches at New York, Philadelphia, Pittsburgh, Washington, Atlanta, Charlotte, New Orleans, Dallas, Memphis and Oklahoma City, employing 498 people and servicing 6044 theatres.



L. JACK SCHLAIFER
Central Sales Manager

Sectional supervision over branches at Albany, Boston, New Haven, Buffalo, Cleveland, Cincinnati, Chicago, Detroit and Milwaukee, employing 338 people and servicing 3534 theatres.



WILLIAM C. GEHRING
Western Sales Manager

Sectional supervision over branches at Denver, Salt Lake City, Los Angeles, Portland, San Francisco, Seattle, Indianapolis, Kansas City, St. Louis, Des Moines, Minneapolis, Omaha, Calgary, Montreal, St. John, Toronto, Vancouver and Winnipeg, employing 449 people and servicing 4575 theatres.



HERMAN WOBBER
Coast Division Manager



HARRY G. BALLANCE
Southern Division Manager



MARTIN MOSKOWITZ
Executive Assistant to General Sales Manager

- Charlotte:** J. Mock, W. Powell and George Ebersole.
- Chicago:** C. Adams, E. Safier, Harold Goodamote, Harold Loeb, Milton Simon and Herndon Edmond.
- Cincinnati:** Jack Needham, J. Christian, E. Naegel, G. Sheppard, R. Laws and R. McNabb.
- Cleveland:** Edgar Bergman, Ray Schmertz, Thomas Alley and Sam Lichter.
- Dallas:** W. Love, Neal Houston, T. Tidwell, L. Harrington, and H. Suttle.
- Denver:** George Tawson, Hugh Renie and George Dillon.
- Des Moines:** J. Schlank, David Gold, Harry Gottlieb and M. Feinberg.
- Detroit:** Arthur Knapp, Edward Westcott, Arnold Monette and J. Kent.
- Indianapolis:** H. Hancock, F. Warren and George Droulia.
- Kansas City:** Charles Knickerbocker, J. Woodward, J. Edgar and J. Lang.
- Los Angeles:** B. F. Robison, William W. Wall, J. Stout and B. Foss.
- Memphis:** Nat Wyse, Irving Baskin and Paul Glisson.
- Milwaukee:** George Edgerton, Carl Michel, Morris Horwitz and J. Kahn.
- Minneapolis:** Walter Branton, Harold Lundquist, E. Burke, Earl Lorentz, Harry Buck, Eli Barnett and Louis Cohen.
- New Haven:** Sam Germain and Earl Wright.
- New Orleans:** G. J. Broggi, George Pabst, Paul Shallcross and E. Boise Clair.
- New York:** John Ferincola, H. Harris, J. Rosen and Abe Blumstein.
- Oklahoma City:** Grady James and G. Jack.
- Omaha:** Harry Levy, Harold Ironfield and H. Novitsky.
- Philadelphia:** Ben Tolmas, Howard Smith, Leonard Mintz, H. Gable and H. Gillis.
- Pittsburgh:** C. H. Kosco, E. Thorpe and George Moore.
- Portland:** S. Wilbur and C. Epperson.
- St. Louis:** George Ware, Abe Eskin and Arthur McManus.
- Salt Lake City:** Clyde Blasius, J. Tidwell, V. Dugan and P. Smoot.
- San Francisco:** Jack Erickson, Floyd Bernard and J. Burk.
- Seattle:** C. Theuerkauf, Leonard Raatz and R. Ackles.
- Washington:** Jerry Murphy, Fred Klein, Glenn Norris, Sam Diamond and Joseph Cohan.
- Calgary:** Frank Scott.
- Montreal:** James Pearson.
- Toronto:** L. Kathryn and Lionel Lester.
- Winnipeg:** Charles Krupp.

177 REPRESENTATIVES BLANKET 160 ZONES

The domestic Department of Distribution, under the supervision of Tom J. Connors, Vice-President in Charge of Distribution, with W. J. Kupper as General Sales Manager, comprises, in addition to an organization of some 21 different departments at the Home Office, three sectional sub-organizations each with its own Sales Manager, 11 districts, 37 territories and exactly 160 zones.

Streamlined distribution, assuring theatre owners maximum and speedy service, has been effected under the supervision of Mr. Connors. By virtually "scientificizing" sales and booking, this organization comprising, in the field, two division managers, nine district managers, 37 branch managers, 13 branch sales managers, 127 salesmen and 73 bookers, has not merely extended a service that has facilitated theatre operation, insofar as film is concerned, but continue working hand in hand with the more

than 17,000 houses they regularly serve in the United States and Canada.

District and branch managers are pictorially introduced on succeeding pages.

The nine branch sales managers are: Boston, John Feloney; Chicago, A. A. Van Dyke; Cincinnati, Irving Sochin; Dallas, Zebe Miller; Detroit, Al Levy; Indianapolis, Joseph Neger; Kansas City, W. J. (Gus) Kubitzki; Los Angeles, Morris Sudmin; Philadelphia, William Humphries; New York, Moe Sanders and Moe Kurtz; Pittsburgh, C. C. Kellenberg, and St. Louis, Joseph Feld.

Here is a list of the 127 salesmen at the 37 branches in the United States and Canada:

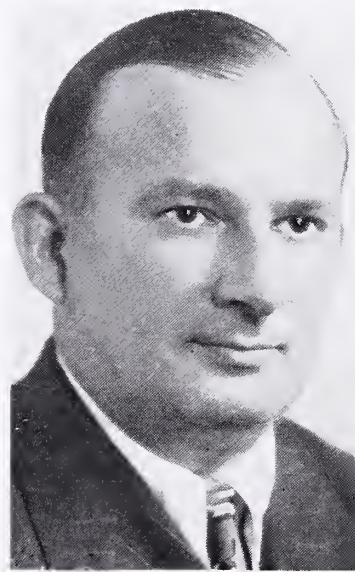
- Albany:** Dan Houlihan and Fred Sliter.
- Atlanta:** Mark Sheridan, M. Mitchell, R. H. Fairchild, R. McClure, W. Waters and S. Chestnutt.
- Boston:** L. Wechsler, Murray Shaffer, Norbert Murray, and Sigmund Horowitz.
- Buffalo:** George E. Dickman, William Rowell and J. Arni.



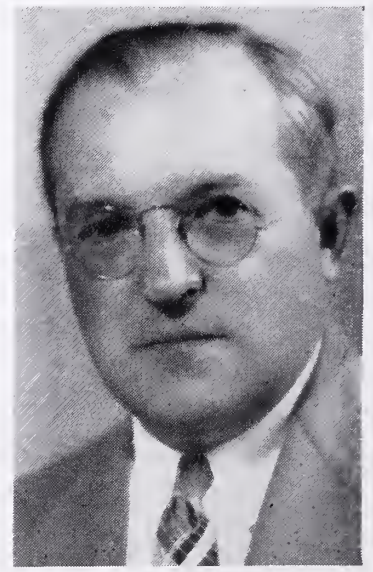
JACK SICHELMAN
Assistant to Mr. Connors



EDWIN H. COLLINS
Executive Asst. to Mr. Gehring



JACK BLOOM
Executive Asst. to Mr. Schlaifer



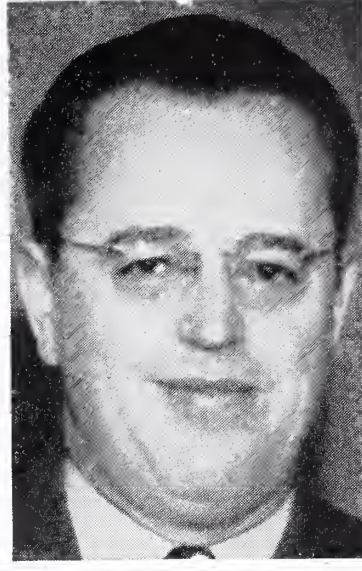
CLARENCE A. HILL
Executive Asst. to Mr. Smith



PAUL S. WILSON
Southeast



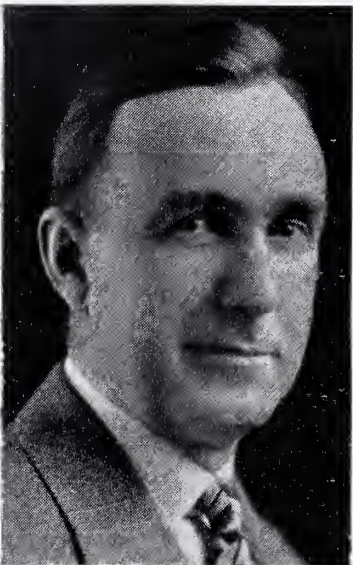
PHILIP LONGDON
Southwest



JACK H. LORENTZ
Great Lakes



EDWARD X. CALLAHAN
Northeast



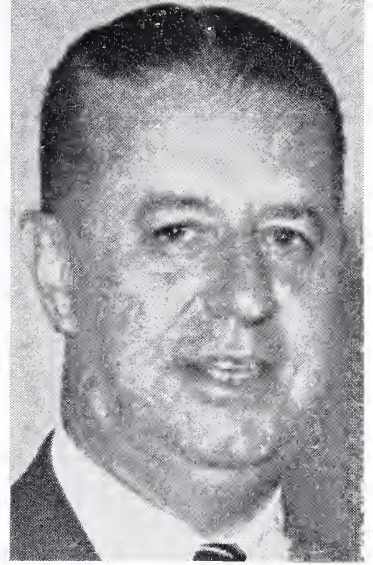
G. M. BALLENTINE
Pacific Coast



WARD E. SCOTT
Midwest



JAMES J. GRADY
Mid-east



MORTON A. LEVY
Prairie

DISTRICT MANAGERS

THE ELITE AMONG FIELD EXECUTIVES OF A DISTINGUISHED SELLING FORCE

None is more eager and determined to please theatre owners and to co-operate with them in better relations with the public than the 20th Century-Fox district manager.

They are the field executives. They—each one of them—graduated to their present position of high field distinction through a succession of successes in all branches of film distribution. Most of them have been associated with this company for more than 20 years. But, all have progressed with the industry—and the times.

They have contributed, importantly, to the elevation of film distribution to the high level it is today—a level that is comparable with the merchandising zenith of any American industry.

Highly respected in their communities, active participants in all movements motivated by community welfare and the intimates of influential citizens in their territories, these 10 veteran distributors glory in the reputation of fair and honorable dealings with their thousands of clients in every nook and corner of the United States and Canada.

The 20th Century-Fox field distributing system is divided into three sections, two divisions, 11 districts, 37 territories and 183 zones, embracing the United States, Dominion of Canada, Alaska and the Hawaiian Islands.

Edgar Moss, veteran Philadelphian, is manager of the district comprising eastern Pennsylvania, south-

ern New Jersey and the State of Delaware. Philadelphia is part of the district that comprises also the

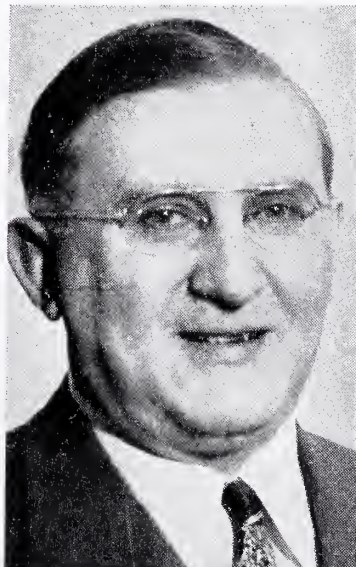
territories covered by the Pittsburgh and Washington branches.

With Harry G. Ballance in divisional charge of the Southeastern and Southwestern districts are Paul S. Wilson and Philip Longdon. Mr. Wilson is manager of the Southeastern district, including Charlotte, Atlanta and New Orleans. Mr. Longdon supervises the Southwestern district embracing Dallas, Oklahoma City and Memphis.

Under the supervision of Coast Division Manager Herman Wobber are the Mountain district, including Denver and Salt Lake City, and George M. Ballentine's Pacific district: Los Angeles, San Francisco, Portland and Seattle. Ward E. Scott is Midwestern district manager, supervising Kansas City, St. Louis and Indianapolis.

M. A. Levy's Prairie district comprises Minneapolis, Omaha and Des Moines. Sydney Samson's Canadian organization takes in Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver.

Edward X. Callahan is Northeastern district manager with supervision over Boston, New Haven and Albany. District Manager James J. Grady's Mid-East takes in Cincinnati, Cleveland and Buffalo. John H. Lorentz's jurisdiction over the Great Lakes district includes Chicago, Detroit and Milwaukee.



SYDNEY SAMSON
Canadian District Manager



EDGAR MOSS
Philadelphia



H. S. ALEXANDER
Albany



FRED S. DODSON
Atlanta



IRA H. COHN
Buffalo



M. N. GRASSGREEN
Boston



JOHN E. HOLSTON
Charlotte



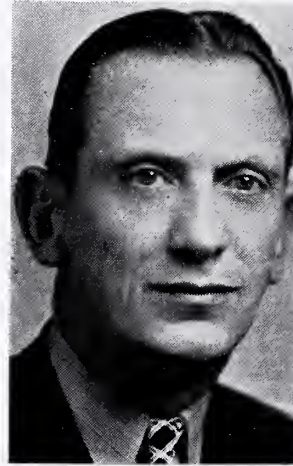
TOM R. GILLIAM
Chicago



LEAVITT J. BUGIE
Cincinnati



I. J. SCHMERTZ
Cleveland



CECIL E. HOUSE
Dallas



S. J. MAYER
Des Moines

BRANCH MANAGERS WHOSE WORD IS THEIR BOND, THEATRE OPERATORS HAVE ASCERTAINED

Renowned for their sympathetic understanding of exhibitors' problems, adhering unconditionally to a policy of fair-pricing and considerate dealing, the branch managers pictured on this and the following page constitute a field leadership that has earned them and their company the good-will of theatre owners and newspapers throughout the 37 territories in the United States and Canada.

Most of these managers have been associated with 20th Century-Fox for many years. All, but three, are graduates of the "college of hard-knocks." The three exceptions are college graduates. Seven entered film distribution after ex-

perience in other branches of the amusement industry.

But, practically all started either as poster clerks or assistant bookers, or salesmen. Some abandoned selling careers in other industries to affiliate themselves with film distribution. But, all are post-graduates in the science of salesmanship. Most are long-time employees of this company, who in pursuance of the latter's policy, successfully rose from the ranks.

That they rank high in their communities and are held in deep affection by most of their clients are facts bespeaking the characteristics that have made these citizens the successful and friendly

distributors they are. Most of them belong to two or three important clubs in their home city of operation. All belong to at least one.

This company is proud of their record and particularly of their popularity among those whom they are officially designated to serve. That they have made life-long, intimate friends of most of their customers is another indication of the standing; indicative, too, of the fact that exhibitors have ascertained that a 20th Century-Fox branch manager's word is as good as gold.

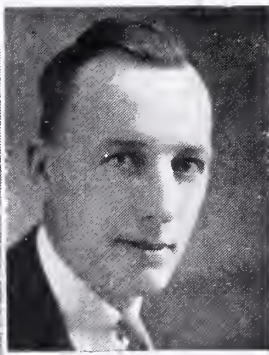
One of these branch managers—I. J. Schmertz of Cleveland—is this company's oldest employee, in terms of 30 years of service to the organization.



V. M. SKOREY
Calgary



EDWARD ENGLISH
Montreal



R. G. MARCH
St. John



H. J. BAILEY
Toronto



J. E. PATTERSON
Vancouver



JOSEPH H. HUBER
Winnipeg



ARTHUR ABELES
Denver



JOSEPH J. LEE
Detroit



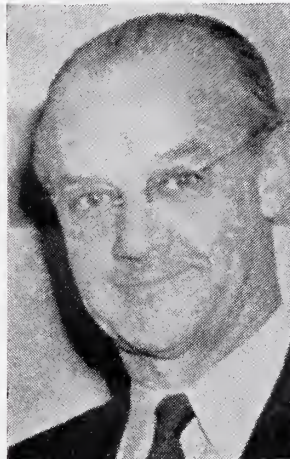
G. T. LANDIS
Indianapolis



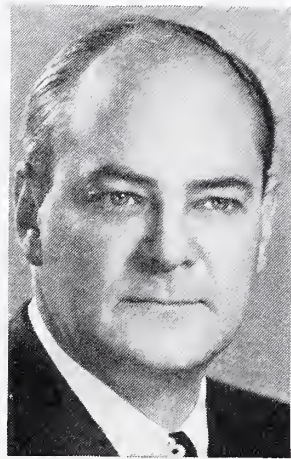
GEORGE W. FULLER
Kansas City



CLYDE W. ECKHARDT
Los Angeles



TOM W. YOUNG
Memphis



HAROLD L. BEECROFT
Milwaukee



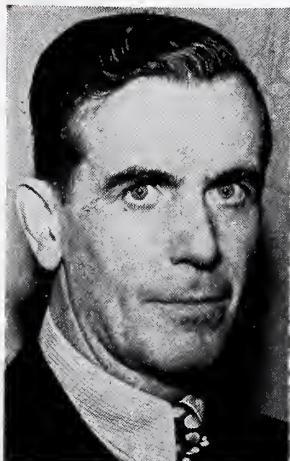
JACK S. COHAN
Minneapolis



B. A. SIMON
New Haven



E. V. LANDAICHE
New Orleans



RAYMOND E. MOON
New York



M. W. OSBORNE
Oklahoma City



JOSEPH E. SCOTT
Omaha



H. R. BEIERSDORF
Pittsburgh



SAM GROSS
Philadelphia



FRANK DREW
Seattle



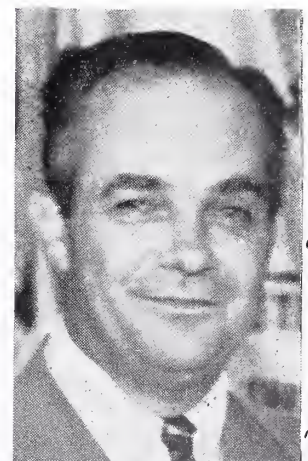
C. F. POWERS
Portland



B. B. REINGOLD
St. Louis



C. L. WALKER
Salt Lake City



C. E. PEPPIATT
Washington



Darryl F. Zanuck, Vice-President in Charge of Production, set the peak for the studio's triumphs at the recent presentation of the annual awards of the Motion Picture Arts and Sciences. He won the Irving Thalberg Memorial Award for highest achievement in individual production. In accepting the award he did so in behalf of writers and directors associated with him in the production of "The Purple Heart,"

"Wilson" and "Winged Victory."

In presenting the award to Mr. Zanuck this year, the Academy conferred this honor on him for the second time. He was the winner when the producers' trophy competition was first instituted in 1937.

Mr. Zanuck, above, is pictured receiving the Award from Norma Shearer, widow of the late Irving Thalberg.

THE ACADEMY MAKES IT—

10 AWARDS CLIMAX YEAR THAT BRINGS MORE THAN 200 PRIZES AND HONORS—AND PRODUCTION SUPREMACY

What thousands of unbiased theatre operators, who gauge entertainment values by their box office and audience reactions, and much of the public know, the industry itself has officially confirmed.

This official exaltation of a generally accepted fact, that from the studio of 20th Century-Fox Film Corporation has come the superior, entertainment fashion-setting product, emerged from the recent presentation of the annual awards of the Motion Picture Academy of Arts and Sciences.

Not for a single vehicle, but the 10 awards presented to this company were for general excellence in production.

In the presence of heads of all studios, executives, producers, directors, writers, stars, technicians and, in fact, an audience that definitely was a "Who's Who in Motion Picture Production," Darryl Zanuck was presented the Irving Thalberg Memorial Award "for the highest achievement of the year in production."

That an ovation from this audience—representative of every motion picture studio—resulted, emphasized the official nature of the proclamation that at the top of the production list are 20th Century-Fox Film and its Vice-President in charge of Production, Mr. Zanuck.

Six of the individual awards were for "Wilson" achievements. Those winning Oscars for "Wilson" were: Lamar Trotti, for the best original screenplay; Leon Shamroy, for best color cinematography; Barbara McLean, best editing; Edmund Hansen, best sound; Thomas Little, best interior decoration, and Wiard Ihnen, best art direction.

The fact that this company, again, for the third time in four years, won so many awards for technical achievements (the most significantly important insofar as they reflect superior picture-making and relate to the future) has further steeled the now unanimously conceded supremacy.

"The Fighting Lady" was given the year's award for the finest achievement in documentary features. Joseph LaShelle captured the black-and-white photography award for his filming of "Laura." Grover Laube, head of the scientific laboratory, won recognition in the awards for scientific and technical achievements.

It was the second time that Mr. Zanuck won the Thalberg Award. The first was in 1937. It was also a second award for Cameraman Shamroy, for Edmund Hansen, and for Thomas Little.

Academy Award winning has become an annually increasing habit for 20th Century-Fox. In fact, since Joseph M. Schenck and Darryl F. Zanuck took hold of its production supervisory reins, 20th Century-Fox has won a total of 36 awards. Those awards were spread over eight seasons.

Seventeen of those 36 were merited in two successive years: 10 for 1944 and seven for 1943. There has not been a year since the 20th Century-Fox Film merger was effected that this company has not figured prominently in distribution of awards. But, since 1940 the number has steadily risen. In 1941 three awards were won. The following year the total jumped to seven.

In the past eight years this company won exactly six times the number of Academy Awards obtained in the prior 10.



Right, Wiard B. Ibner receives an Academy Award for "the best achievement in art direction on a color production ('Wilson')."



Barbara McLean understandably was thrilled when she received an Oscar for best achievement of the year in film editing ("Wilson").



Edmund Hansen, manager of the Sound Department, was this year's winner of an Academy Award for the best sound recording ("Wilson").

—OFFICIALLY UNANIMOUS

INDUSTRY CONFIRMS WHAT MOTION PICTURE THEATRE PATRONS AND SHOWMEN HAVE KNOWN RIGHT ALONG

But, while the consistent advance in award-winning during recent years traces this company's sure-footed march to its present acknowledged production supremacy, there is much overwhelming evidence to corroborate the claims, and observations, of the trade that 20th Century-Fox is well on its way to add substantially in 1946 to the Academy Awards total it garnered several weeks ago for 1944-45 achievements.

As one peruses the report of product completed, product filming and product coming up, published and illustrated on the following pages, those claims of unbiased observers are materially reinforced.

But, having been officially proclaimed the studio where superior entertainments are created, 20th Century-Fox views such acknowledgment as a challenge and, ambitiously and determinedly, marches on to solidify that

leadership through the continued delivery of the most popular box office attractions on the market.

How that course will be followed is detailed on the following pages.

But, in marching toward its fixed objective, this company will do so always mindful of the needs of theatre operators. They reflect public demand and their requests and suggestions are, gratefully, given right of way in story consideration.

This latter fact was stressed at press-time when, in compliance with the requests of many exhibitors who have been seemingly thrilled by the success of "Thunderhead, Son of Flicka," the studio announced that for next season it would produce another dramatic horse story. This one is based on Will James' famous story, "Smoky."



Joseph LaSbelle has just received an Oscar for the best achievement in black-and-white cinematography ("Laura").



Leon Shamroy is being congratulated by Bob Hope for winning for the year's best cinematography in a color production ("Wilson").

Admiral De Witt Clinton Ramsay (left), for the U. S. Navy, is accepting the Academy Award for the year's "most distinctive achievement in documentary production ('The Fighting Lady')." Producer Louis de Rochemont (right) is co-recipient.



OUR STUDIO EXECUTIVES

YOU WILL NOT FIND THEIR NAMES IN THE BILLING, BUT THEY EFFECTIVELY CO-ORDINATE AND INTERPRET PRODUCTION POLICIES

Before a motion picture is ready for relay to the forces of distribution not only producers, directors, writers, cameramen and players, but no less than 103 departments have contributed to its completion.

But at the very top of the list of the unseen and unheralded experts who are vital factors in seeing that every production project is successfully executed are our studio executives.

It is they who co-ordinate and interpret production policies. On this page are pictured four such important gentlemen—who, under Joseph M. Schenck and Darryl F. Zanuck, constitute an executive management that plays a pivotal part in the production achievements of the 20th Century-Fox studios.

In these days of astronomically increased production costs, manpower and other unprecedented problems resultant from the war effort, studio executive management has done itself proud. That, notwithstanding these unparalleled conditions, 20th Century-Fox productions should soar to the superior height the industry itself acknowledges they have attained is in, no small measure, attributable to the efficiency that has marked the guidance furnished by the gentlemen pictorially presented on this page.

No need to detail their responsibilities for their titles furnish the key to their focal activities. Their names will not be found in any billing, but producers, directors, writers, players, technicians and all others who have a part in production know well that without the expert guidance, advice and co-operation of these key executives little, or nothing, could be accomplished.

Production has advanced far in 10 years. Today on each picture the average investment represents an amount equal to what many industries expend in an entire year. One, therefore, need be no mathematical genius to comprehend the importance of production executive management—and the need for not only intelligent, planning, but of co-ordination and of surveillance, where a single year's total product investment is in excess of \$40,000,000.

The know-studio production organization that Messrs. Schenck and Zanuck have welded has not merited industry creative leadership by chance; it has been a methodical graduation, one carefully planned when those two

great showmen-executives first merged their company with the old Fox Film. But, to assure no interruption in their march they chose for their executive staff men, who through many years of training and experience, had a record for performance that was the envy of most in their respective lines.

Lew Schrieber, executive manager in charge of studio operations and executive assistant to Mr. Zanuck, has spent most of his life in a theatrical atmosphere. Born in New York City on Oct. 17, 1900, Mr. Schrieber's first association with show business was as a booking agent. But, he quit that to become a song plugger for the Jerome H. Remick Music Publishing Company.

It was while he was plugging songs that he won many important friendships and met Al Jolson. Mr. Schrieber was but 18 when he entered the employ of Al Jolson, accompanying him on his tours of this country and Europe, looking after the star's personal interest. When Jolson went to Hollywood to star in the first audible feature, "The Jazz Singer," he went along. He opened the William Morris Hollywood office, later to acquire a partnership in that famous enterprise.

When Messrs. Schenck and Zanuck formed the 20th Century Pictures Corporation, Lew Schrieber was invited to become casting director. He served in that capacity for several years, until the merger of 20th Century and Fox Film when he went with the new organization as executive talent director. Two years ago he assumed, as Executive Assistant to Mr. Zanuck, the manifold duties implied by his title.

Ray Klune is one of the most highly regarded production executives in Hollywood, while Fred Metzler, Studio Treasurer, is one financial man who, outstanding in his business, enjoys an ever expanding circles of friends and admirers.

Jason S. Joy, is, perhaps, one of the most widely known executives in this industry. A master diplomat he is as much at home in Washington, in New York and the world's capitals as he is among executives, producers, directors, writers and others

in Hollywood. Before joining this organization, Col. Joy was an executive with the Motion Picture Producers and Distributors Association, headquartered in New York.



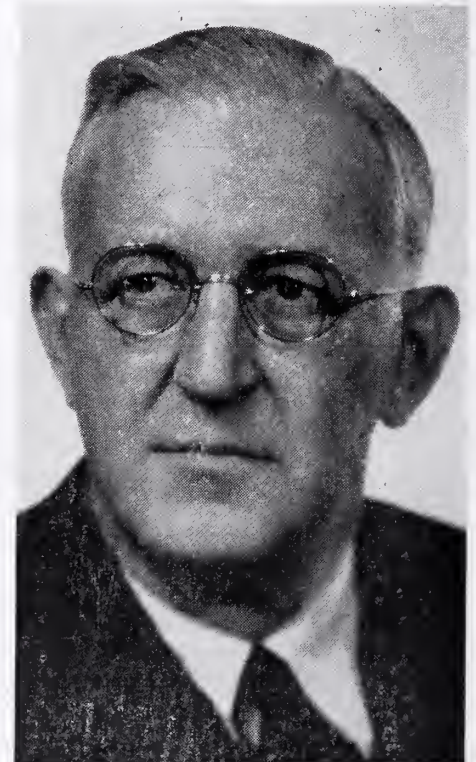
LEW SCHRIEBER
Executive Manager in Charge of
Studio Operations



RAY KLUNE
General Production
Manager



FRED METZLER
Studio
Treasurer



JASON S. JOY
Personnel Director
Directors and Writers

SO, YOU THINK THOSE WERE THE HAPPY DAYS!

A FAR CRY FROM "DAUGHTER OF THE GODS" TO "DIAMOND HORSESHOE"

Betty Grable may be the first of the pin-up girls known to this generation, but about 30 years ago the co-star of "Diamond Horseshoe" and "The Dolly Sisters" had a precursor whose trim figure and perfected proportion elicited as much admiration and approval as she does today.

In fact the screen's first pin-up girl was that champion fancy diver—Annette Kellerman (right, on this page), who awed them in "Daughter of the Gods," one of the first super-spectacles recorded on film. When she was first introduced to moviegoers, back in 1917, her appearance in a one-piece bathing suit was considered daring and risqué. But, shrewdly the company, which was then producing at its studio at Fort Lee, N. J., placed the emphasis on her athletic figure, while it subtly inserted references to "the form divine."

This was the spark that set off the pin-up vogue, which, abetted by members of the armed forces, has currently reached its climax.

Achieving even greater popularity in this same sphere was Theda Bara whose exotic charm and widely-heralded allure made it easy for her to eventually wrest top pin-up honors of her day from Miss Kellerman. However, instead of a bathing suit to emphasize her charm, Theda Bara adopted tight-fitting gowns, the femme fatale characteristics and transformed the equivalent of the pin-up girl to vamp. She created a type that reigned on the screen for more than 15 years. Among her imitators were Bertha Kalish, June Caprice, Valeska Suratt, Olive Borden, Virginia Pearson, Evelyn Nesbitt and others. Each varied the methods of Theda and added her own original touch to the technique of the original vamp; yet, none could leave as lasting an imprint on the screen.

Within the last 15 years, a completely different type of pin-up girl has been ushered in. Emphasis is on simplicity and freshness. Actresses are no longer expected to be bold and ruthless on the screen. The trend has been definitely toward a more feminine type.

Today the idol of pin-up connoisseurs, at home and in the battle areas, is a Betty Grable, An Alice Faye, a Maureen O'Hara, a Linda Darnell, a June Haver, a Gene Tierney, a Vivian Blaine, an Anne Baxter, a Lynn Bari, (at left), a Marjorie Massow or a Jeanne Crain.



Annette Kellerman

↑ **1945** *What a mere less than 28 years can do to your perspective! At the right, the glamor and "pin-up girl" of 1917, Annette Kellerman, who was ballyboomed for having "the perfect figure." And, above, at left, our idea (and yours, too, we know) of glamor and feminine perfection—* **1917** →
Lynn Bari.

THE BEST PRODUCERS

ORGANIZERS, ADMINISTRATORS AND CREATIVE SHOWMEN WHO TOP FIELD BY RIGHT OF PERFORMANCE



ERNST LUBITSCH



WILLIAM PERLBERG



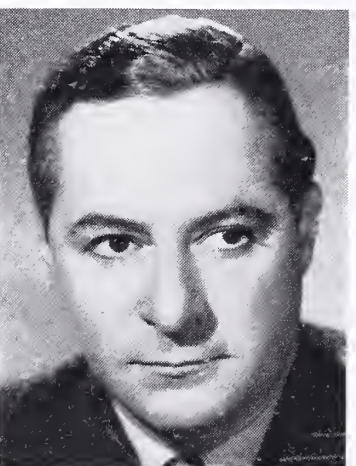
WILLIAM LE BARON



IRVING STARR



LOUIS LIGHTON



GEORGE JESSEL



JOSEPH MANKIEWICZ



LOUIS DE ROCHEMONT

The best story properties written in the past year have been entrusted to the industry's best producers, to be adapted by the best available writers and to be transferred to the screens of the world by the best directors!

That is not a statement resultant from just enthusiasm, nor confidence in those creative forces, and, certainly, not the product of this reporter's loyalty to an organization that for 30 years has written some of the most important headlines in the history of motion pictures.

Rather, it is a conclusive summation of the facts, based not only on record, on performance, but on things as they are and on what unbiased motion picture observers know to be an actuality.

Although 20th Century-Fox celebrates its 30th anniversary as a producing-distributing organization, as has been said, this celebration is designed, as the famed Motion Picture Herald editor, Terry Ramsaye, observed to "stand on yesterdays only to speak of today and tomorrow."

Today, 20th Century-Fox can point with understandable pride to its available product, specials that can be viewed as forerunners of as important, and greater motion pictures, not planned, but at the Home Office or branch offices awaiting their release, previewed, in the process of editing or right now filming.

The fact is that the producers pictured on this and the following page, and the directors pictorially introduced on pages 24 and 25, have completed filming of attractions through next January (1946).

Such an achievement is possible of accomplishment, without the presence of the remotest speculation, because this company has supplied itself with the best story material; more than 30 best-sellers of the past year, stage plays that time has made only more important and original themes that have a long-range perspective.

Why has 20th Century-Fox virtually cornered the market of best-sellers and the more popular stories?

Book publishers and authors have the most logical answer: because 20th Century-Fox is a specialist in the transfer of such properties to the screen.

Exhibitors, by consulting their own box office records, if memory is not to be trusted, will find substantiation of that generally accepted observation of literary book-publishing circles.

And behind the transfer of such material to the screen there is a staff of the industry's leading writers, producers, directors and technicians. The know-how quality of these producers has revealed itself in terms that exhibitors and theatregoers judge the merit of screen entertainment.

They are the embodiment of alert organizers, enthusiastic and efficient administrators, and enterprising, creative showmen. They, most certainly, combine the full range of talents so indispensable to a good business man and artist.

Here is the 20th Century-Fox array of producers on Mr. Zanuck's staff:

William A. Bacher, Robert Bassler, Andre Daven, Richard Day (associate producer), Louis de Rochemont, Bryan Foy, William Gerard, George Jessel, William Le Baron, Louis D. Lighton, Ernst Lubitsch, Joseph Mankiewicz, Walter Morosco, William Perlberg, Otto Preminger, Damon Runyon (on leave of absence), Irving Starr, Lamar Trotti, Anderson Lawler, Marshall Neilan, Ben Silvey and Aubrey Schenck.

In that list are several who will be serving as producers for the first time for this company: Messrs. Lawler, Neilan, Schenck and Silvey.

All of the other producers are veterans—and theirs is generally an enviable record.

The directors' roster includes the following: Lloyd Bacon, John Brahm, Otto Brower, Irving Cummings, John Ford (in the service), H. Bruce Humberstone, Elia Kazan, Henry King, Louis King, Walter Lang, John Larkin, Anatole Litvak (in the service), Irving Pichel, Otto Preminger, Gregory Ratoff, Lewis Seiler, John Stahl, Frank Tuttle and Robert Webb.

But, from time to time, that list is augmented. In addition to those listed this year Joseph Mankiewicz, George Cukor, George Seaton, James Tinling, Benjamin Stoloff, Malcolm St. Clair have directorially served this company.

Lubitsch, Preminger, Mankiewicz and Ratoff, in fact, like John Stahl are listed as producer-directors. Directors Mankiewicz and Seaton are writers of some of this industry's most successful screenplays.

Lamar Trotti, who makes his bow as a producer with "Colonel Effingham's Raid," will be recalled as the writer who won this year's Academy Award for "the best original story" because of his screenplay for "Wilson." He continues as writer-producer for this company.

But, impressive, too, is this studio's array of writers. Under contract and listed alphabetically they are:

Jack Andrews, John Tucker Battle, Charles G. Booth, Harold Buchman, Jerry Cady, W. Scott Darling, Phillip Dunne (in the service), Robert Ellis, Samuel Engel, Abem Finkel, Frank Gabrielson, Eleanor Griffin, James Hilton, Samuel Hoffenstein, Michael Kanin, Harry Kleiner, Talbot Jennings,

Continued on Page 23



LAMAR TROTTI



DAMON RUNYON



MILTON SPURLING (Service)



BRYAN FOY

BEST STORY MATERIAL

74 STORIES FOR THE FUTURE NOW EDITING, FILMING OR ARE BEING PREPARED BY THESE PRODUCERS

(Continued from Page 22)

John Larkin, Melchior Lengyel, Thomas Lengyel, Melvin Levy, Anita Loos, Barre Lyndon, Eugene Ling, Helen Logan, Richard Macauley, Fred Niblo, Robert Metzler, Leonard Praskins, Betty Reinhardt, Ben Simkhovitch, Jo Swerling, Wanda Tuchock, Eddie Welch and P. J. Wolfson.

Equally representative of the elite in their profession is the staff of composers and lyricists under contract. Among those whose words and music will be heard in forthcoming 20th Century-Fox attractions are Harold Adamson, Ira Gershwin, Mack Gordon, Oscar Hammerstein II, Charles Henderson, Arthur Lange, Ary Borrosa, James Monaco, Jimmy McHugh, Charles Newman, Edward B. Powell, Jerome Kern, Leo Robins, Deems Taylor, Richard Rodgers, Kurt Weill and others.

Highest in the music branch of the industry, of course, stands this studio's General Musical Director, the Academy Award-winning Alfred Newman who has become a household word not only because of his music scores for "The Song of Bernadette," "Wilson" and other productions, but also because of his direction of some of the most popular radio programs and orchestras.

Today Mr. Zanuck and his staff of 25 producers have 74 productions filming, to be started this Spring or in preparation.

Novels, stage successes, originals, musicals, comedies, action stories—practically all types—are represented by these productions.

William A. Bacher will shortly start production on Ben Ames Williams' current best-seller, "Leave Her To Heaven." On his list, too, is a picturization of "Tower of Steel," an intriguing story of adventures and romances in an office skyscraper. Bacher will be recalled as the producer of "Wing And A Prayer." In fact, upon the completion of these two producing assignments he will launch a new career—as director.

Robert Bassler has three pictures in the writing stage. One of these is "Off to Buffalo," a romance of the Erie Canal, "The Home-Stretch," a love story with a racing background, and the current popular novel, "Party Line." Recently Bassler turned out "Thunderhead, Son of Flicka," "Hangover Square" and "Molly and Me."

Andre Daven, who recently completed the production of "Nob Hill," a musical romance in Technicolor, will make "The Red Quarter," based on a French novel by Stefan Weidt, and with an impressive, stellar cast headed by John Hodiak.

Louis de Rochemont is preparing to shoot a story of the wartime secrets of the FBI, now titled "Now It Can Be Told," but which may be changed to "Private Line to Berchtesgaden." John Monks, Jr. is now doing the revised screen play. This picture will be shot around New York City with authentic backgrounds. de Rochemont also will produce "Boomerang" a Saturday Evening Post story by Commander W. C. Chambliss, U. S. Naval Reserve. Monks, Jr., is to do the screen play. Producer de Rochemont recently made the Academy Award winner, "Fighting Lady."

Bryan Foy, through producers Ben Silvey, Robert Bassler, Andy Lawler, Walter Morosco and William Girard, has a number of pictures in preparation. Ben Silvey is preparing "The Spider." Walter Morosco is now shooting "The Embezzler." Louis King will direct. Mr. Morosco is now confer-

Continued on Page 24



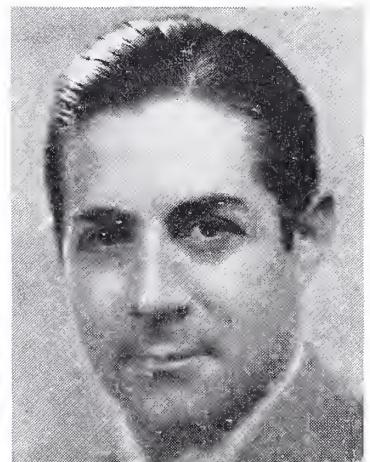
WILLIAM A. BACHER



OTTO PREMINGER



WALTER MOROSCO



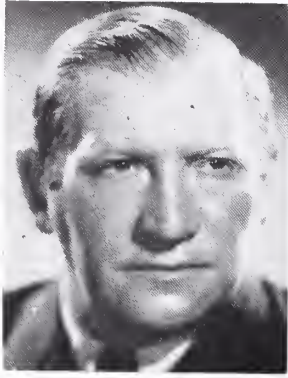
ANDRE DAVEN



ROBERT BASSLER



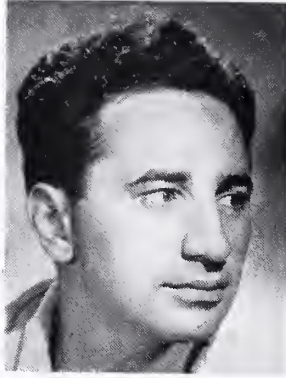
WILLIAM GIRARD



GREGORY RATOFF



GEORGE SEATON



ELIA KAZAN



WALTER LANG



ARCHIE MAYO

THE BEST DIRECTORS

VETERANS AND A FEW NEWCOMERS, BUT EACH IS A SPECIALIST WHOSE EYES ARE FOCUSED ON BOX OFFICES

Continued from Page 23

ring with Fred Niblo, Jr., who is writing the screen play of "The First Year." For Mr. Foy "The Caribbean Mystery" with William Girard as producer was recently completed. This picture is now ready for a preview. The Foy unit has completed "Within These Walls," with Bruce Humberstone as director and Ben Silvey as producer.

William Girard, who produced "Caribbean Mystery," has "High School Hero" in production. Scripts also are in preparation on "The Black Mart" a good racketeer story with a 1945 American background, and "Angels in White," an action romance of America's cadet nurses. "High School Hero," with Eddie Ryan will be a boy-and-dog Marine Corps story, with battlefield and jungle backgrounds.

George Jessel is completing "The Dolly Sisters," which started shooting January 18, with Betty Grable, June Haver and John Payne. This month Jessel starts production on "Kitten on the Keys" a Technicolor musical with Harry James and band, Maureen O'Hara and Dick Haymes. Gregory Ratoff will direct. Under Producer Jessel's supervision stories are now being written for "Two Arabian Knights" and "Laps of the Gods," the latter based on the life of O. Henry, with Anne Baxter.

Andy Lawler's first picture as a producer will be "Lonely Journey," the script of which is in preparation from an original story by Marvin Borowsky. Lawler came on the 20th Century-Fox lot in 1943 as a talent scout. He was made a producer in the Autumn of 1944 by Mr. Zanuck.

William LeBaron will start production in June on "Riocabana," a Technicolor musical which is now in preparation. LeBaron's "Don Juan Quilligan" has been finished.

Louis D. Lighton will next produce "Anna and the King of Siam," for which Talbot Jennings is now writing the screenplay. Lighton's big pictures of 1945 are "Tree Grows in Brooklyn" and "A Bell for Adano." The latter is now having its final editorial touches at the studio and should be ready for a preview soon.

Ernest Lubitsch has "Cluny Brown" in preparation, while "Dragonwyk" is in production, with several weeks of shooting still ahead before it goes to the film editorial building. Lubitsch's "A Royal Scandal" now finished, is one of the Anniversary Month specials. Walter Morosco has six pictures on his calendar. "The Embezzler" is in production. Scripts are being written for "Enchanted Voyage," from the well-known book by Robert Nathan. Writers also are at work for Producer Morosco on "The Life of Riley" and the film version of John Golden's play, "The First Year," as well as "Maggie," an original by Ruth McKenney and Richard Brandston, who wrote "My Sister Eileen." "The Little Horse," on which Samuel Hoffenstein is now busy as writer, is also on Morosco's production list. Morosco's most recent pictures are "Sunday Dinner for a Soldier" and (co-producer with Bacher) "Wing And A Prayer."

Marshall Neilan will soon know the picture to which he

has been assigned.

William Perlberg is completing "Junior Miss" and "State Fair." He has in preparation "The Band Wagon" a political musical comedy in Technicolor, and "Forever Amber," which also will be made in Technicolor. Also on the Perlberg schedule is "The Shocking Miss Pilgrim."

Otto Preminger, who directed "A Royal Scandal," and produced and directed "Laura," has four pictures on his list. He will both produce and direct. They are "Fallen Angel," the script of which has been completed, with production to start this month; "Centennial Summer," for which Jerome Kern and Leo Robins are doing the music; "Romance With Music," the Oscar Hammerstein story production of which will start in a couple of months when his famous grandson, Oscar Hammerstein II, comes West, and "The Gift of the Magi," a musical, based on an O. Henry story.

Aubrey Schenck has two stories in preparation, "Shock" and "Johnny Comes Flying Home," both from original ideas.

Winfield Sheehan's picture, "Captain Eddie" is now in the cutting rooms, shooting having finished on February 28. Mr. Sheehan will commence the cutting of this picture shortly, upon his return from hospital, where he has completely recovered from a recent illness.

John Stahl, who directed "Keys of the Kingdom," is now preparing Ben Ames Williams' much-discussed best-seller, "Leave Her To Heaven," for the screen.

Irving Starr is supervising the writing of script for two pictures: "No Place Like Home," an original, and "The Rebirth of Flower McCroy," from the Woman's Home

Companion story.

Lamar Trotti, who wrote "Bell for Adano" and produced "Colonel Effingham's Raid," has three pictures on his calendar of future events: "Victor Hugo," "The Razor's Edge" and "One World."

John Tucker Battle is right now adapting the best-seller, "Captain From Castile," while Scott Darling is writing the screenplay for "The Spider." Jack Andrews is busy with "Johnny Comes Flying Home," while Robert Ellis and Helen Logan are applying the finishing touches to the screenplay for the Technicolor musical, "Riocabana," for which Arthur Barroza and Mack Gordon are writing the music and lyrics, respectively.

Samuel Hoffenstein and Betty Reinhardt are teamed up adapting "Cluny Brown," while Talbot Jennings has been writing the screen version of "Anna And The King of Siam." Michael Kanin is transferring "Centennial Summer" into a script, while Melchior and Thomas Lengyel have their time occupied adapting "Typhoon." Elick Moll has "Shock" and Fred Niblo is scribbling the screenplay for "The First Year."

"Party Line" is in the hands of Leonard Praskins, while Wanda Tuchock is adapting "The Home Stretch." P. J. Wolfson is busy with "The Band-Wagon."

Continued on Page 25



H. B. HUMBERSTONE

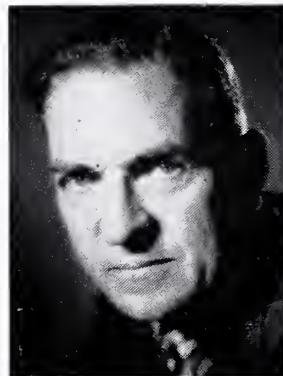


JAMES TINLING



LOUIS KING

BEN STOLOFF



HENRY KING



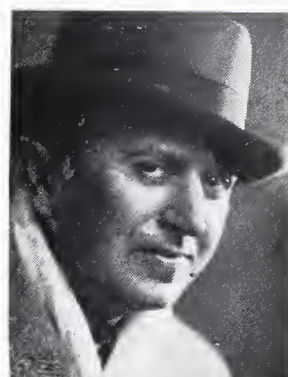
OTTO PREMINGER



JOHN BRAHM



OTTO BROWER



IRVING CUMMINGS



JOHN FORD (In Service)

THE BEST WRITERS

ALERT TO REQUISITES OF THE PRESENT AND THE NEEDS OF THE FUTURE, DIRECTORS ACCEPT IMPORTANT ASSIGNMENTS

Specializing in the picturization of pre-sold story properties with emphasis on best sellers and stage hits is one thing, but the ability and means to effect a perfect transfer of such material to the screen is quite another. But, such correct transformation is not only a demonstrated fact with 20th Century-Fox, but generally accepted as a foregone conclusion.

With the best writers, the best producers and the best directors on its roster, the studio has been also active and successful in the development of new talent, acting, technical, etc. Three writers, it will be observed, have successfully been launched on a directorial career. One producer will join the list of talent holding a three-way contract, for writing, producing and directing.

Contrast these developments with the record of the past and one will secure an accurate idea of the degree of progress made in production by this company—and why today it stands at the head of the list. The 1945-46 production cost will be actually 200 per cent greater for this company than it was a dozen years ago. Increased cost of labor, the manpower problem, material substitution and other items are responsible for trebling the price of turning out a year's supply of feature product, for these statistics do not concern themselves with anything but the feature output of the company.

The first picture produced by the original Fox company at its Fort Lee, N. J., studio, was "Life's Shop Window," starring Claire Whitney. It was released Nov. 19, 1914. It cost \$14,700 to make, an astounding contrast to the present-day multi-million-dollar specials that regularly come from Movietone City. The first truly big hit made and released by the old Fox company was "A Fool There Was." That was in 1915 and it cost \$29,500. That same year this company also made "Kreutzen Sonata" and, like its predecessor, it starred Theda Bara. The latter production cost about \$35,000 to make. It is, indeed, a far cry from Claire Whitney, Theda Bara, Annette Kellerman, William and Dustin Farnum, Tom Mix and Buck Jones and other stars who labored under the old Fox Film trade-mark to the list of players now regularly starred, featured or appearing in 20th Century-Fox productions.

No studio has developed so many new personalities as has this one, under the direction of Mr. Zanuck. The movement of stardom development was initiated the very day Mr. Zanuck assumed charge of production.

Results were almost immediate. Players inherited on the old Fox Film studio contract list—Alice Faye and several others—were developed into more important personalities. But, quickly the new 20th Century-Fox brigade of stellar personalities lengthened as Tyrone Power, Betty Grable, Don Ameche, Sonya Henie, Richard Greene, Maureen O'Hara, George Montgomery and many others proved their right to marquee billing.

War cut deeper into the ranks of male stars at 20th Century-Fox than it did at any other studio. First, Richard Greene joined the British forces. Not much later others began to enter the armed forces of this country, stars like John Payne, Tyrone Power, John Sutton, John Howard, Cesar Romero, George Montgomery, Jean Gabin and others.

Again Mr. Zanuck had to build stardom—almost from the bottom, as the Hollywood saying is. And today the building of new stars, new talent, continues. Several million dollars each year are invested by this company in such development of talent.

The studio has purchased more famous books and plays than any other. It has reinforced its production forces through addition of more noted producers, writers, directors and technical experts. Its production budget has soared tremendously and it has added the beauty of Technicolor to an increasing number of pictures. But, in the last analysis primary emphasis must and has been placed on building stardom and then utilizing it to the full. Finding and developing new talent is a never-ending responsibility and task at 20th Century-Fox.

Today this company can point with understandable pride to new stars and new talent headed for stardom.

John Hodiak, under contract to MGM, has enjoyed his greatest measure of success in motion pictures in which he has starred for this company. In the past year this company has developed such truly great acting stars as Jennifer Jones ("The Song of Bernadette"), Alexander Knox ("Wilson"), and Gregory Peck ("The Keys of the Kingdom").

Tallulah Bankhead and Clifton Webb, outstanding stage stars, have been established as topnotch screen personalities. So have Charles Coburn, Sir Cedric Hardwicke, Rosa Stradner, Thomas Mitchell and others.

Meantime, the studio has presented "stars of tomorrow" who have proved their mettle and already have been joyously accepted by the public to the profit of motion picture theatres presenting pictures in which they have appeared. Among these must be listed the following:

Vivian Blaine, who will next be seen in "Nob Hill" and later in "State Fair." Then there is Jeanne Crain, who made a triumphant debut in "Home in Indiana." She has the feminine romantic lead in "State Fair" and later will be seen with Gene Tierney in "Leave Her to Heaven."

Dick Haymes was popular on the radio and the No. 1 recording artist when this company signed him. Next he will be seen in "Diamond Horseshoe" opposite Betty Grable, and later in "State Fair" and "Kitten on the Keys."

June Haver has attained truly sensational popularity. She emerged a full-fledged star from "Irish Eyes Are Smiling" and adds to her box office stature in "The Dolly Sisters," playing one of the title roles with Betty Grable, and in "Where Do We Go From Here?"



HENRY HATHAWAY



LEWIS SEILER



IRVING PICHEL



JOHN STAHL



LLOYD BACON

POTENT STARPOWER FOR THE WORLD'S BOX OFFICES

On this and the following 10 pages are pictorially presented a galaxy of stellar personalities representing stardom that is potent to every box office. No studio has developed more outstanding stars in the past decade than has 20th Century-Fox Film Corporation.

To these artists must go no small share of the entertainment excellence of productions bearing this company's trade mark. Not all of those pictured are now at the studio. No less than a score and ten players are now serving their country with the armed forces. Several, including John Payne and Richard Greene, have been honorably discharged and will be back on the screens of the world during this anniversary year.

But, in the pictured wealth of diversified and talented players are new personalities—stars who have come to the fore in the past year. Still others have amply demonstrated their right to classification as "stars of tomorrow." This gallery furnishes pictorial insurance that adequately equipped is this studio to perfectly cast every role in every picture and to know that it will be portrayed with the utmost artistry.

It is with a full appreciation of what they have done and confidence in their ability to continue to give sterling performances in their future assignments that this company salutes its every player.



BETTY GRABLE



ALICE FAYE



FRED MacMURRAY



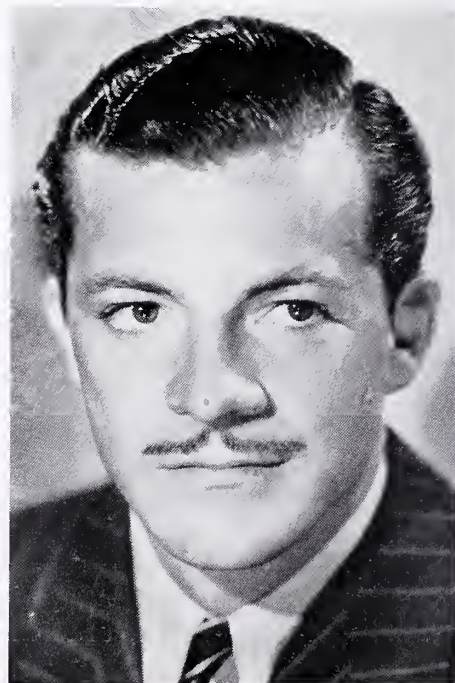
GENE TIERNEY



GEORGE RAFT



JOAN BLONDELL



DANA ANDREWS



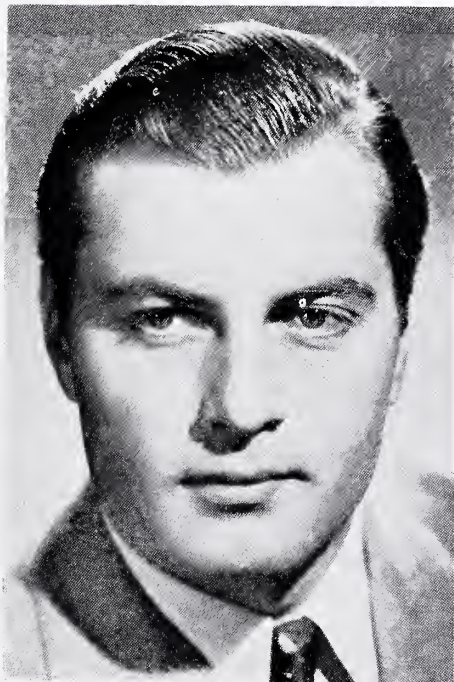
LINDA DARNELL



TYRONE POWER (In Service)



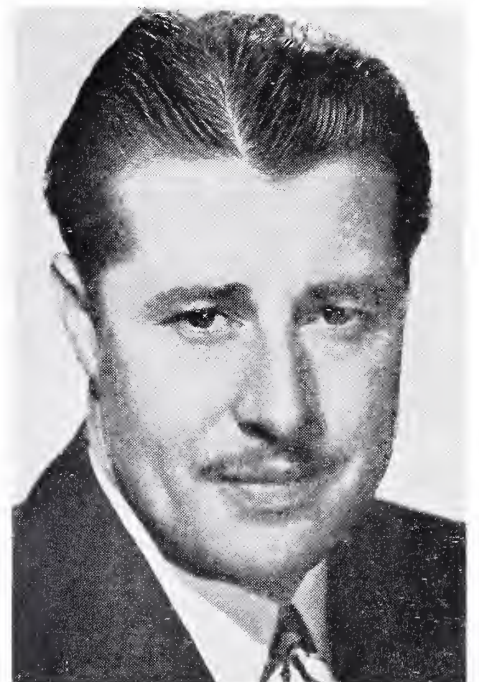
IDA LUPINO



GEORGE MONTGOMERY (In Service)



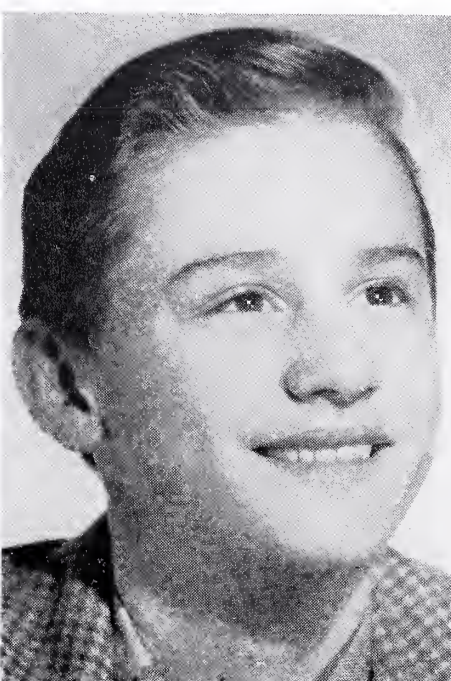
JENNIFER JONES



DON AMECHE



MAUREEN O'HARA



RODDY McDOWALL



GERALDINE FITZGERALD



LYNN BARI



JOHN PAYNE



ANNE BAXTER



GREGORY PECK



VIVIAN BLAINE



RICHARD GREENE



IRENE DUNNE



GENE KELLY (In Service)



ALEXANDER KNOX



CARMEN MIRANDA



HENRY FONDA (In Service)



TALLULAH BANKHEAD



CESAR ROMERO (In Service)



DOROTHY McGUIRE



VICTOR MATURE (In Service)



JEAN GABIN (In Service)



JOAN LESLIE



RANDOLPH SCOTT



JOHN HODIAK



WILLIAM EYTHE



DICK HAYMES



GRACIE FIELDS



MONTY WOOLLEY



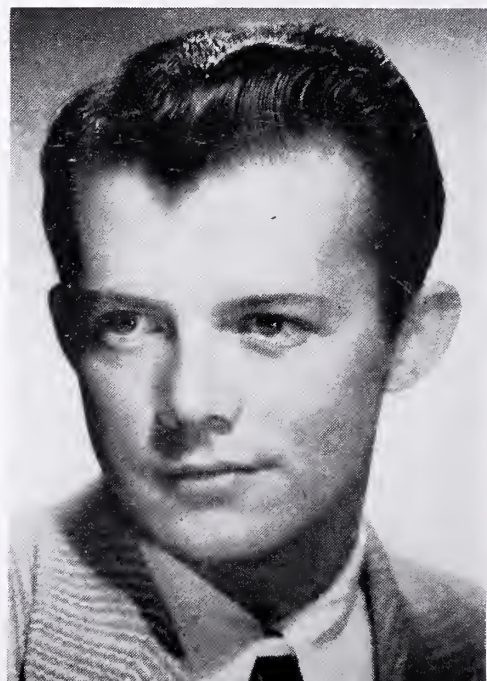
GEORGE SANDERS



JACK BENNY



JOAN BENNETT



LON McCALLISTER (In Service)



JEANNE CRAIN



PEGGY ANN GARNER



JUNE HAVER



JAMES DUNN



PRESTON FOSTER



JACK OAKIE



BRENDA MARSHALL



LLOYD NOLAN



BENNY GOODMAN



CHARLES COBURN



PHIL BAKER



CAROLE LANDIS



JOHN SHEPPARD (In Service)



PERRY COMO



RICHARD JAECKEL (In Service)



JOHN SUTTON (In Service)



FRANK LATIMORE



WILLIAM GAXTON



WILLIAM BENDIX



LEE J. COBB (In Service)



JAMES ENGLER (In Service)



VINCENT PRICE



JANE BALL



CLIFTON WEBB



BERT HICKS (In Service)



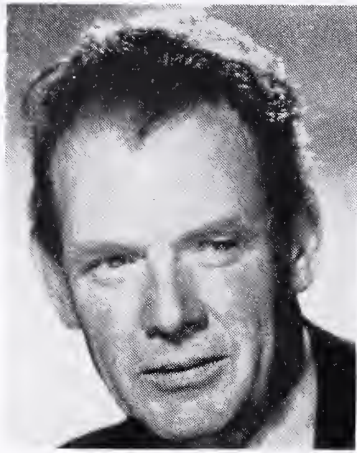
JANE MARLOWE



PHIL SILVERS



MARY ANDERSON



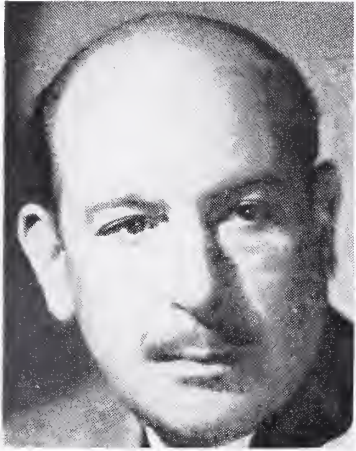
CHARLES BICKFORD



EDWARD RYAN



MICHAEL O'SHEA



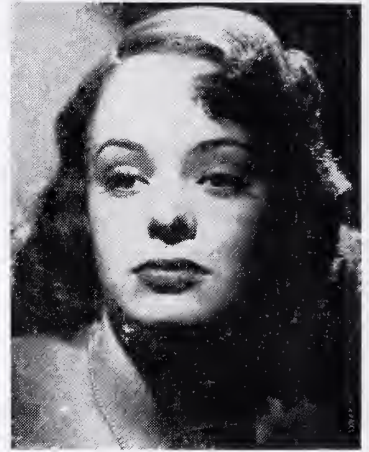
SIR CEDRIC HARDWICKE



SHEILA RYAN



THOMAS MITCHELL



VIRGINIA GILMORE



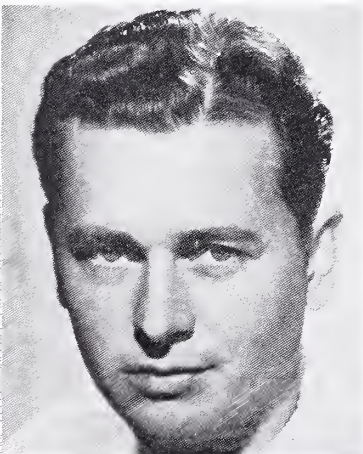
KATHERINE CONNORS



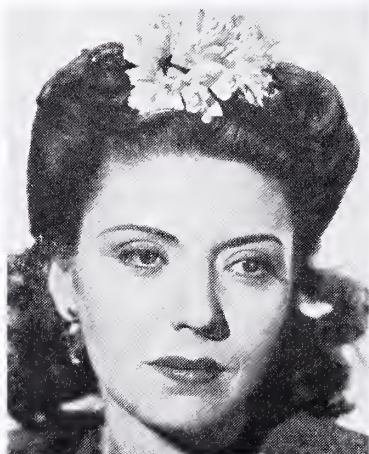
STAN LAUREL and OLIVER HARDY



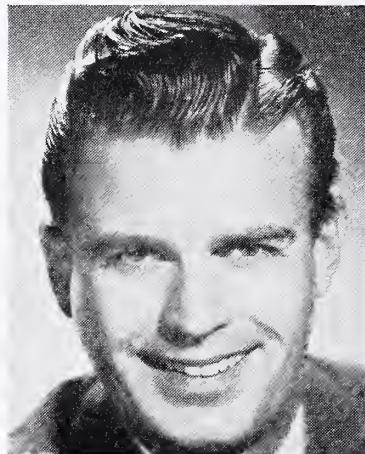
JANE NIGH



JOHN HARVEY



RENEE CARSON



MICHAEL DUNN



GLENN LANGAN

GREATEST STORY POWER EVER OWNED BY A STUDIO

FACTS AND STATISTICS THAT DISCLOSE UNPRECEDENTED MIGHTINESS OF MATERIAL

By JULIAN JOHNSON
Studio Story Editor

A good story department cannot be made. It has to grow. And the story department of 20th Century-Fox has been growing for more than 20 years.

Today the immense files of 20th Century-Fox fill six large rooms and three fireproof vaults. These vaults are filled from floor to ceiling, and in them, in innumerable steel cabinets, are reports on more than 300,000 novels, short stories, books of travel, plays, biographies—the literature of the world, of all languages and from all lands.

Whatever you ask for, we have it. The value of this immense collection of report and analysis is incalculable. It is, possibly, the company's most valuable single property, for it would take just about another twenty years to replace it, and it is in constant use in the making of pictures, and as source and reference material for editorial or producer use every working day in the year.

And, this sub-department of the story department is constantly growing. In fact, like a stretching giant whose mastodonic proportions must be accommodated, it has, in the past decade, shifted its location half a dozen times, for more and more and more room.

This, of course, is the tangible material of the story department; something that is there like bonds, or real estate, or cash in the bank, come whatever changes of policy or control.

But, more interesting because it is a living thing, is the conduct of the story department: what makes it go today, what keeps it not merely abreast, but ahead of book and magazine publication and theatrical production over the whole world.

And, thus, we come to a very interesting but little known fact: that, considered as a working unit, giving a solo performance, there is no studio story department, no New York story department, no foreign story department. They are all one, correlated in every part, and working together like the different gears of a single machine.

Theoretically, this is more or less true of all motion picture story departments, but I do not believe that anyone can successfully dispute my statement that only in 20th Century-Fox has this team-work reached such smooth, frictionless coordination.

It is almost ten years since the new 20th Century joined forces with the old Fox organization and attained its dual name. And for every one of those ten years Joseph H. Moskowitz, Vice-President of the corporation, has given his major effort in New York, on the Coast and in Europe to unifying the story efforts of the company. He has never taken any story title, or even an official credit at all. The national and international organization for the assemblage of picture material that we are so proud of today stands as his creation, and the effective correlation of all its working parts is due to his selection of men and methods.

We are proud of the New York office, headed by dramatist Bertram Bloch, at once

an indefatigable literary connoisseur and a redoubtable light of the modern theatre, with many successful plays to his credit and more to come.

Bloch's large staff, which fills nearly a dozen rooms on the 44th floor of the RCA Building in Rockefeller Center, today includes: editor Henry Klinger of diversified newspaper and magazine experience; editor Paul Peters, critic and writer whose youthfulness belies his years of European study and training, as well as a successful career as literary critic in America; Peggy Purdell, New York's most successful (and unbeatable) story scout, and a score more writers, readers and reporters who cover, well in advance, the whole literary and theatrical field of America as it centers in New York.

Only by their persistent and assiduous "digging out" of things to come has 20th Century-Fox been able to literally run away with the story market, and this year annex the greatest list of best-selling books in the history both of publishing and picture-making.

The duties of the studio story department parallel this responsibility to a limited extent—limited, because New York is still the author's Mecca, the great source of story material, though more and more books and even plays are coming to light each year in Hollywood.

But the largest responsibility of the studio story staff is seeing that all that is eminently picturable in the new material reaches the eyes of our producers first—and is effectually "sold" to them for their productions.

The company has entrusted me, for 13 years, with its story editorship, and I am most proud of the talented young men and women. They have all, without exception, been young, with youth's enthusiasm. They have been associated with me through those years, and are associated with me today.

James Bowles Fisher, associate story editor of the studio, is a studio veteran, having been on the editorial staffs of Paramount and RKO, story editor for B. P. Schulberg, and, as he came to us, story adviser for Ernst Lubitsch.

Our veteran staff of 16 readers, or story analysts, as their official Guild prefers to call them, is headed by Coles Trapnell, called to the Coast after his fine work in organizing and, for several years, conducting the Eastern offices department of reading and report.

The studio story department, unlike its Eastern brother, which as we have said, is ensconced in one large and compact group of offices at a dizzy height in Rockefeller Center, is literally all over the lot, for it occupies, first, the five editorial offices originally constructed for its use in the new Administration Building, and in addition, more than a dozen offices and suites for readers, files, etc., in the so-called "old" Administration Building, the "old" Writers Buildings, and on Writers Row.

The extraordinary treasure of the story files, comment upon which began this report, has been for more than ten years the



JULIAN JOHNSON



JOSEPH H. MOSKOWITZ



BERTRAM BLOCH

exclusive responsibility of File Superintendent Richard Huckans, who has introduced constantly new systems of classification, new methods of preservation for rare books and manuscripts and various other services which have made his work and his individual organization—comprising a dozen assistants—a by-word of efficiency throughout the industry.

The studio story department is proud, not only of its current staff and work, but of the great company which it has graduated to other fields of high usefulness throughout the industry.

There is at least one "graduate" of 20th Century-Fox's story department in every major studio, as editor, producer or even director. Several are in the Army, and some already have won distinction on fields beyond both Atlantic and Pacific.

As for the future of the story department it's tomorrow, the world! The Moskowitz story offices, before this war, reached from Vienna, through Berlin, Paris and London, to Hollywood. When peace comes again, they will include Italy, Moscow and at least one great city on the Coast of Asia, so that it can be said of the 20th Century-Fox story department, like the British Empire, "on it the sun never sets."

FOUR WHO WON FELLOWSHIPS

As an instance of the unusual interest in the Literary Fellowship Awards discussed in the article at the right by Bertram Bloch, it is interesting to know that a young soldier, enjoying a short leave before his return to duty in India, used precious hours of his furlough recently, to discuss with the Eastern Story Editor the outline of a story he had under way.

Four awards have already been made. These were won by Lieut. Martin Dibner, USNR; Lieut. E. Shippen Geer, USNR; Corp. Len Zinberg, U. S. Army, and Fletcher Markle, Canadian Army.

Queries and story outlines have been received from service men in the Aleutians, Burma, Italy and France, as well as from Navy men serving in the Pacific. This is not a contest and it is the company's hope that the financial grants will encourage the writing of full-length books for publication, from which may come some of the important films of tomorrow.

TRIALS AND TRIBULATIONS IN SEARCH FOR STORIES

BUT FROM HUNT THIS COMPANY HAS DUG OUT RECORD NUMBER OF THE BEST SELLERS

By BERTRAM BLOCH
Eastern Story Editor

I believe most people think—if they think at all about it—that a story department is a kind of club with well-upholstered chairs, walls lined with books, soft glowing lights, and everywhere and over all peace and hush. They may think, too, that story editors and their associates and their assistants are unworldly, unbusiness-like, mild-mannered folk, a little on the highbrow side, who spend their quiet days pleasantly reading the latest books, interrupted only by cocktail parties to noted authors.

It's a pretty notion, but miles from the truth. Story-departmenting for a picture company means engaging in a brand of work so agitating and unrelenting that the ulcers—that motion picture occupational disease—haven't even time to form.

For a story department is on its toes so much of its time that the beautiful chairs are seldom used. Its ears are so continually cocked that, after a while, they begin to stand up like a bird dog's. Its eyes become so sharp that all men entering the army from story departments are immediately designated marksmen, and its heart is so persistently in its throat that doctors must be preparing monographs on the subject.

Why? Because, though there have always been a limited number of books and plays to satisfy the unlimited demand of the various picture companies, the last three years have seen that limited number further diminished. At the same time the standard of pictures and, therefore, the standard of the material from which pictures are made, has been raised.

The war has drained off countless short-

story writers, novelists and playwrights, both men and women. The paper shortage has curtailed the output of publishers, and this drying up of the sources has come ironically enough at a time when the vital importance to a motion picture of its basic story has never been so clearly felt. Or, to take a comparison from the war, the story, like the infantry, makes the solid gains and holds the ground.

Despite the increased difficulties that these troubled times have brought us, 20th Century-Fox bought more successful books last year than in any previous year of its history, and what should be of great interest, it bought more best-sellers than all the other picture companies combined. This was accomplished, and could only have been accomplished, through the mutual confidence of the members of the department, the steady, undeviating, calm judgment of Julian Johnson, the unremitting support and encouragement of Joseph Moskowitz, and the quick, clear decisions of Darryl Zanuck.

To select these books, we in the story department have had to judge, and judge accurately, not only which books would make good motion pictures, but also which books would be successful with book critics, and, particularly, with the public, for most books are bought before publication before there has been an opportunity, in deed, to estimate their sales.

"A Tree Grows in Brooklyn," "A Bell for Adano" and the current best-seller, "The Captain From Castile," which will, before it has run its course, sell over a million copies, are books that were bought before the publishers had even laid out a sales campaign for them. But, we have named only three in our very long list of properties of the importance of each of those books.

But, it is not enough today to wait for publishers to find books. This company, at least, has felt it essential to help create books. In the past two years we have developed a department to work with young authors, to advise and encourage them, and in a number of cases to make option payments, which give them both the heart and the means to go on with their writing. This editorial work, which is exactly what publishers themselves do, has brought gratifying results, and gives promise of even greater successes in the future. "Dragonwyck," which Ernst Lubitsch is making, and "Centennial Summer," which Otto Preminger has on his schedule, were the first two books acquired in this manner.

In addition to our work with civilian writers, we have set up a Fellowship Fund for men in the Armed Services. Already four Fellowships have been bestowed on soldiers. Of the four, one award has gone to a Canadian flyer, already demobilized, one to a naval lieutenant who has already seen three years of bitter service on one of our carriers, a third to a boy at present fighting in Italy, and the last to another naval lieutenant an active and secret service in the South Pacific.

The intention of 20th Century-Fox, through these Fellowships, to aid men and women of whatever rank in every branch of the Army, the Navy, the Marines has been publicized by the Armed Services throughout the world. We have had manuscripts from the loneliest atolls as well as from the centers of the heaviest fighting. We are now reaching out to the hospitals, where we are being accorded the warmest support by the hospital authorities.

I stress this element in the department's work, not only because it is unique among the picture companies, but because it has been given so many benedictions by people outside of the motion picture industry.

What does the future hold for us? A repetition of the past, I suppose, with the assurance that unwaveringly supported as we are by the officials of the company most directly concerned with our work, the story department can blast new paths that will continue to help keep 20th Century-Fox first among the producers of motion pictures.

RECORD, INDEED TELLS A STORY

Nothing could give the reader of this publication a better idea of the magnitude of results obtained by this company's story departments—on the Coast and in the East—in acquiring screen rights to popular and best-selling novels than the list printed at the right.

These purchases have been no small factor in the elevation of this company's product to the most successful and most widely patronized on the market. One reason has been that such popular works establish a pre-filming demand. The stories have been publicly endorsed before "shooting" has started. That book popularity reflects the public desire for the story—and its screen adaptation is eagerly looked forward to.

The accuracy of that statement was proved in the cases of not the more recent "A Tree Grows In Brooklyn," but also in "How Green Was My Valley," "The Grapes of Wrath," "The Song of Bernadette" and "The Keys of the Kingdom." Thousands of exhibitors received queries from readers of those best-sellers who sought to know when the screen version would be locally presented.

STORIES BOUGHT WITHIN THE PAST YEAR

- "A Tree Grows in Brooklyn," a best-seller, by Betty Smith.
- "The Keys of the Kingdom," a best-seller, by A. J. Cronin.
- "A Bell for Adano," a best-seller, by John Hersey, war correspondent.
- "Thunderhead, Son of Flicka," a best-seller, by Mary O'Hara.
- "The Razor's Edge," a best-seller, by W. Somerset Maugham.
- "Leave Her to Heaven," a best-seller, by Ben Ames Williams.
- "Anna and the King of Siam," a best-seller by Margaret Landon.
- "Captain From Castile," a best-seller, by Samuel Shellabarger.
- "Cluny Brown," a best-seller by Margaret Sharp.
- "Colonel Effingham's Raid," a best-seller, by Barry Fleming.
- "Forever Amber," a best-seller, by Kathleen Winsor.
- "Dragonwyck," a best-seller, by Anya Seton.
- "American Guerrilla in the Philippines," May book-of-the-month, by Lieut. I. D. Richardson.
- "The Dark Corner," an original story by Leo Rosten.
- "The Little Horse," Good Housekeeping Magazine featured story by Nelia Gardiner White.
- "Fallen Angel," the murder mystery novel, by Marty Holland.
- "The Spider," based on the stage melodramatic hit, by Lowell Brentano and Fulton Oursler.
- "Claudia and David," a novel by Rose Franken.
- "Another Claudia," a novel by Rose Franken.
- "Where Flowers Once Grew," an unproduced play by Johnny Walker.
- "No Place Like Home," an original story by Leonard Spiegelglass.
- "Stranger on the Highway," a mystery novel, by H. R. Hays.
- "The Typhoon," a stage play, by Melchior Lengyel.
- "The Gay Illiterate," an autobiographical story of the movies, by Louella Parsons.
- "Boomerang," a novel, by Commander William B. Chambliss, U.S.N.
- "Horror Island," an original story, by Charles G. Booth.
- "Band Wagon," Broadway musical comedy, by Howard Dietz and George Kaufman.
- "Centennial Summer," a best-seller, by Albert E. Idell.
- "Victor Hugo," the popular novel, by Matthew Josephson.
- "The Shocking Miss Pilgrim," from the unpublished story by Ernest and Fredericka Maas.
- "Too Many Wives," an original story by David Boehm.
- "Party Line," a current popular novel, by Louise Baker.
- "Leo Comes Marching Home," a Collier's serial, by Seymour L. Romberg.
- "The First Year," from the famous John Golden stage hit.
- "Romance in Music," an original by Oscar Hammerstein II.
- "The Enchanted Voyage," from the well-known novel by Robert Nathan.
- "Junior Miss," from the stage hit by Jerome Chodorov and Joseph Fields.
- "Where Do We Go From Here?" an original by Morrie Ryskind.
- "Czarina," on which Ernst Lubitsch's "A Royal Scandal" is based, by Melchior Lengyel and Lajos Biro.
- "Gift of the Magi," the well-known story by O. Henry.
- "The Rebirth of Flower McCray," from the Woman's Home Companion story.
- "Johnny Comes Flying Home," an original story by Jack Andrews.
- "Maggie," an original story by Ruth McKenney and Samuel Brandston.
- "Lonely Journey," an original story by Marvin Borowsky.

A Bell for Adano

A NOVEL BY JOHN HERSEY

400,000 to date!
Millions more—
Liberty . . . Coronet!

More than 1,000,000!
Serialized in
Redbook!

W. SOMERSET MAUGHAM The Razor's Edge

A NOVEL

"Deserves to rank after OF HUMAN BONDAGE and THE MOON AND SIXPENCE as one of Maugham's three major novels"—TIME

BERRY FLEMING Colonel Effingham's Raid

Book-of-the-Month!
Syndicated in 100
newspapers by
King Features!

ANNA and the KING of SIAM

10,000,000 thru
Reader's Digest!
On every best-
seller list!

by BEN AMES WILLIAMS Leave Her to Heaven

A topper!
On every best-seller
list ever since
publication!

Kathleen Winsor FOREVER AMBER

200,000 copies!
Literary Guild
selection!
Appeared in Liberty!

CLUNY BROWN

Book-of-the-Month!
Every city reporting
top sales!

BY Margery Sharp
Author of THE NUTMEG TREE

Dragonwyck

Publishers report
over 500,000
copies sold!

ANYA SETON
A NOVEL OF AMERICA'S FEUDAL AGE

Captain from Castile

350,000 first
printing!
Literary Guild!
Appeared in
Cosmopolitan!

By SAMUEL SHELLABARGER

THE KEYS of the KINGDOM

As dramatic as "Hatter's Castle", as
moving as "The Citadel", more signifi-
cant either by reason of its theme,
than half a million copies sold.

800,000 copies!
10,000,000 thru
Ladies' Home Journal

J. CRONIN
Author of THE CITADEL

A TREE GROWS IN BROOKLYN

2,000,000 copies!
Outsold any novel
ever published
—first year!

A NOVEL
BETTY SMITH

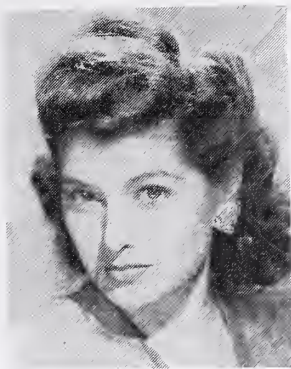
Thunderhead

500,000 sold!
9,000,000 in McCall's!
Book-of-the-Month!

MARY O'HARA
Author of MY FRIEND FLICKA



RICHARD CONTE



TRUDY MARSHALL



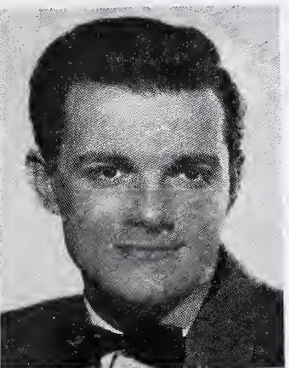
ALLYN JOSLYN



ROBERT BAILEY



GALE ROBBINS



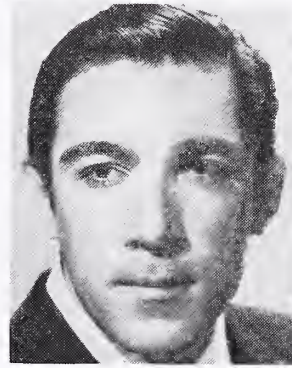
JAMES CARDWELL



JUDY HOLLIDAY



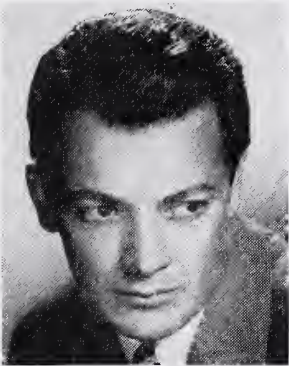
REGINALD GARDINER



ANTHONY QUINN



JAMES GLEASON



CORNELL WILDE



ANNE REVERE



RUTH FORD



CHARLOTTE GREENWOOD



EDDIE DRISCOLL



ROSE STRADNER



RUTH NELSON



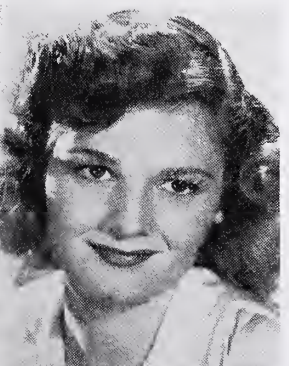
KEVIN O'SHEA



TED DONALDSON



JOE E. BROWN



TONI EDEN



JUDITH ANDERSON



MILTON BERLE

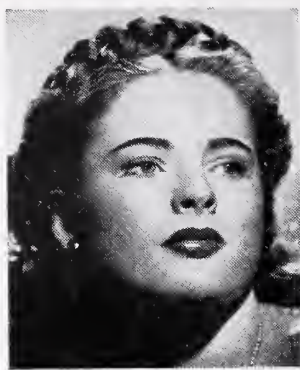


CHARLES WINNINGER

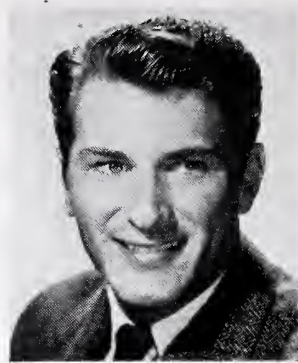


RITA JOHNSON

23 PRINCIPALS IN TWENTIETH CENTURY-FOX PRODUCTIONS



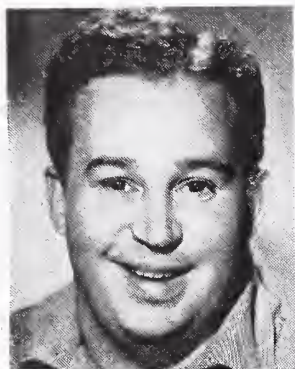
COLEEN GRAY



RICHARD SHAW



VIRGINIA WALKER



STANLEY PRAGER



HENRY MORGAN



MARJORIE MASGOW



HEATHER ANGEL



JO-CARROLL DENNISON



CARA WILLIAMS



JOHN CAMPBELL



MADELEINE FORBES



TONY DeMARCO



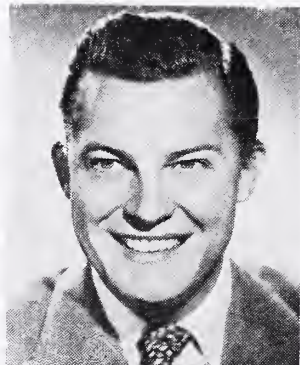
ANN RUTHERFORD



ROY ROBERTS



MARGO WOOD



ROBERT CASTAINE



JEAN WALLACE



ROBERT FORD



JANE KEANE



MISCHA AUER



JACKIE PALEY



CHARLES RUSSELL

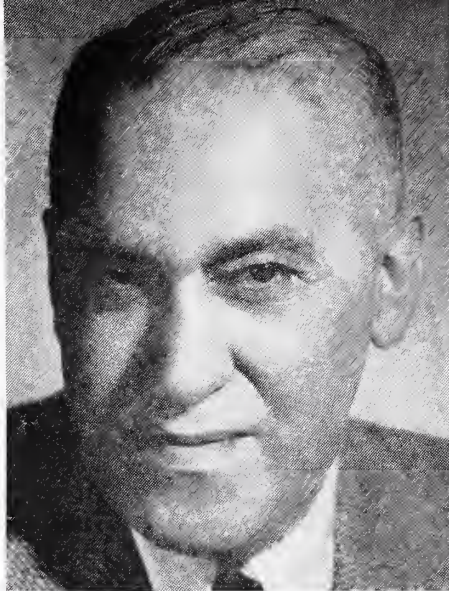


CONNIE MARSHALL



ALFRED NEWMAN
General Musical Director

Experts Every One of Them



RUFUS LE MAIRE
Executive Talent Director



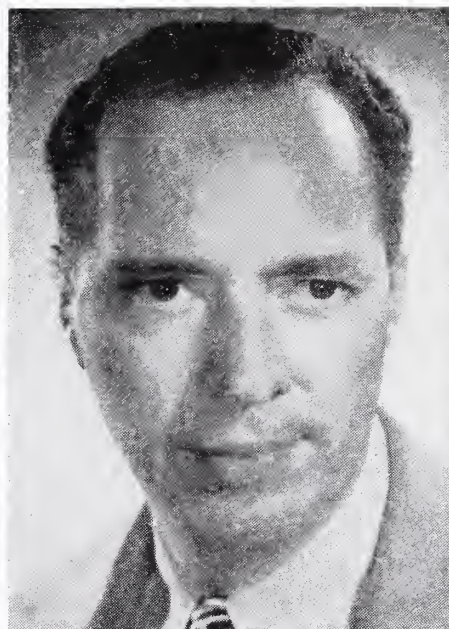
JOSEPH PINCUS
Eastern Talent Director



EDMUND H. HANSEN
Manager, Sound Department



DON CLARK
Manager, Camera Department



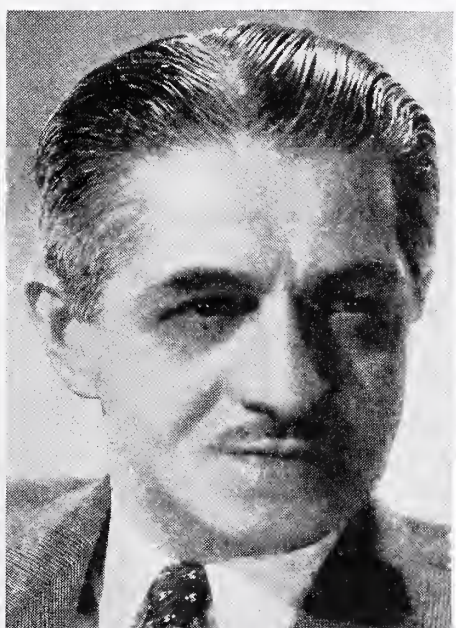
ROBERT PALMER
Casting Director



JAMES RYAN
Casting Director



THOMAS K. LITTLE
Manager, Property Department



FRED S. MEYER
Director of Industrial Relations



CHARLES LE MAIRE
Manager, Wardrobe Department



WILLIAM H. MAYBERY
Assistant Casting Director



"WINGED VICTORY"

AMERICA'S SALUTE TO THE AAF FLIERS AND THEIR WIVES

An observer once remarked that with World War I its "best war pictures were produced after the armistice." He cited "What Price Glory," "Big Parade," "All Quiet On The Western Front" and "Four Sons" as examples of what he meant. All of those dramas were post-World War I hits.

But, the record questions the accuracy of such an observation where World War II is concerned. To be sure post-World War II will produce vital dramas, and, even comedies, perhaps, based on the global conflict, for many stranger-than-fiction yarns are being spun now, but not until after peace has come again can they be written about or available for screening.

However, World War II has inspired some of the most powerful dramas the screen has known. Among them must be listed "The Purple Heart." None more effectively exposed the nature of our enemy in the Pacific than this memorable drama produced by Darryl Zanuck, directed by Lewis Milestone and with a screenplay by Jerome Cady.

But, high among any motion pictures that concern themselves with any phase of World War II always will be placed the Zanuck picturization of Moss Hart's Army Air Force romantic drama, "Winged Victory," which George Cukor directed.

Just as "The Purple Heart" drove home the cruelty and heartlessness of the Japanese, "Winged Victory" glorifies the youth of America preparing itself to battle the foe in the sky—anywhere, anytime. But, "Winged Victory" is a dramatic, appealing human document in another sense.

It reveals the true heart of the girls our fighting men leave behind!

No need to wait until after World War II has been done to tell the drama of the heartaches of these young women. It has been told in "Winged Victory" and with a frankness and authority that has brought praise on this production.

There are no synthetic situations in "Winged Victory." Every foot was filmed in co-operation with the Army Air Force. All members of the cast of hundreds who appear in uniform are in the service. Many of the feminine members, wives of the fliers in real life, are members of the AAF division of the WAC.

Rightly, "Winged Victory" has been the recipient of official civic honors wherever it has opened. Governors and Mayors have issued proclamations designating its opening as "Winged Victory" Day and calling upon the citizenry to patronize it. Editorials, by the hundreds, have been written in praise of it.

But, "Winged Victory" is no preachment, no documentary film. It is the story of thousands of our boys who this very day are fighting the enemy in every part of the globe. It is the drama of girls—and their dreams, of girls who love their men more than they love life, of girls who wait and pray, of girls who suffer in silence. It is the very heartbeat of youth today.

"Winged Victory" is not a war story in the sense of that term. It is a story of young America, altering its plans for the defence of all that it loves and unselfishly casting aside their own ambitions and hopes to make this a truly better world.





DARRYL F. ZANUCK'S "WILSON" FOR GENERAL RELEASE IN AUGUST

WINNER OF SIX OF THIS YEAR'S ACADEMY AWARDS, IT
HAS ENJOYED MOST IMPORTANT REACTION IN INDUSTRY ANNALS

The six Academy award-winning "Wilson" continues to write history. In no more fitting fashion could this Darryl F. Zanuck Technicolor production have more dramatically climaxed its career as an advanced admission attraction than to have been lavished with so many honors by the industry itself.

Not until the Academy awards were made had those who create motion pictures had the opportunity of joining exhibitors, public and critics in endorsing what has been time and again characterized "the most important motion picture in the history of the industry."

For not only has "Wilson" become the most widely-discussed and acclaimed motion picture to emerge from a Hollywood studio, but the fact remains that it has also enjoyed an important reaction universally that has brought admittedly greater weight and influence to the screen itself. No motion picture has done more to win influential respect for the screen than "Wilson."

In the less than one year that it has been on public exhibition it has, actually, accumulated no less than 297 honors—more than any two topnotch motion pictures combined have ever earned. So, in view of this public acclaim there was none who was surprised that its producer, Mr. Zanuck, should be presented the Irving Thalberg Memorial trophy for the "greatest producing contribution of the year."

That total of honors, including one from the American Nobel Association and another from the internationally famed Freedom House, does not include the hundreds of editorials praisingly heaped on "Wilson" and on the courage of its producer and this company. Moreover,

the some 3,700 theatres that have presented it at advanced admissions can point proudly to the fact that "Wilson" has exalted the standing of those playhouses in their some 2,918 different communities in the United States alone.

But, today "Wilson" is greater box office than it has been, in light of developments in world affairs. Hence, the fact that it will be made available generally for exhibition at popular prices, starting in August, is good news—and an event much anticipated by knowing showmen. There is no doubt that, outstandingly successful and important as has been the career of "Wilson" as an advanced-admission attraction, only the surface of its patronage possibilities has been scratched.

Certainly, no motion picture has inspired the interest among young and old, regardless of race, color or creed, nor anywhere near as much word of mouth praise as has "Wilson." Today, almost a year after its world premiere it ranks more than ever the most important entertainment on the screen, a vehicle significantly pointed to by men and women of influence the world over.

Today "Wilson" is the topic of discussion everywhere—and as the date of its regular release approaches it is destined to gain in stature. Its players, particularly Alexander Knox in the title role, and the others are "names" whose display on the marquee carries strong attraction value. Its author, Lamar Trotti, has become a public figure—and the winner of the Academy award for "the best original story of the year," while its director, Henry King, sits as comfortably as ever at the head of the directorial class.





At the left, Roddy McDowall rides Thunderhead—and is leading all the way, when the son of Flicka "breaks." Above, Thunderhead proves he

is a "chip off the old block" in the stable scene where his young owner (McDowall) is trying to show him off to some friends and neighbors.

"THUNDERHEAD"

LEAVES "MY FRIEND FLICKA" MILES BEHIND

It is the box office that tells the most interesting story about Mary O'Hara's "Thunderhead, Son of Flicka."

"My Friend Flicka," its 1944 predecessor, enjoyed outstanding success. It set into motion a new entertainment cycle. But, it has remained for Miss O'Hara's sequel and popular "Thunderhead, Son Of Flicka" to re-write box office history on attractions of that type.

Frankly, and to the point, up to the time this publication went to press "Thunderhead, Son Of Flicka" had outgrossed "My Friend Flicka" by more than 55 per cent. And that is 55 per cent higher than one of last season's sensational box office hits.

Thus, using the tell-tale box office comparison as the yardstick "Thunderhead, Son Of Flicka" is under-

standably the toast of showmen today. Furthermore, its grossing power has been expanding to such an extent that its national receipts have attained "Coney Island" level and have exceeded by better than 62 per cent those earned by that other Technicolor racing hit, "Home In Indiana."

It was a persistent demand from theatremen and public that determined the production of a sequel to "My Friend Flicka," and as in the latter, Roddy McDowall heads the cast of "Thunderhead, Son Of Flicka," with Preston Foster and Rita Johnson featured. Louis King and Robert Bassler who directed and produced, respectively, "My Friend Flicka" served in a similar capacity in the making of "Thunderhead, Son Of Flicka."

"MOLLY AND ME"

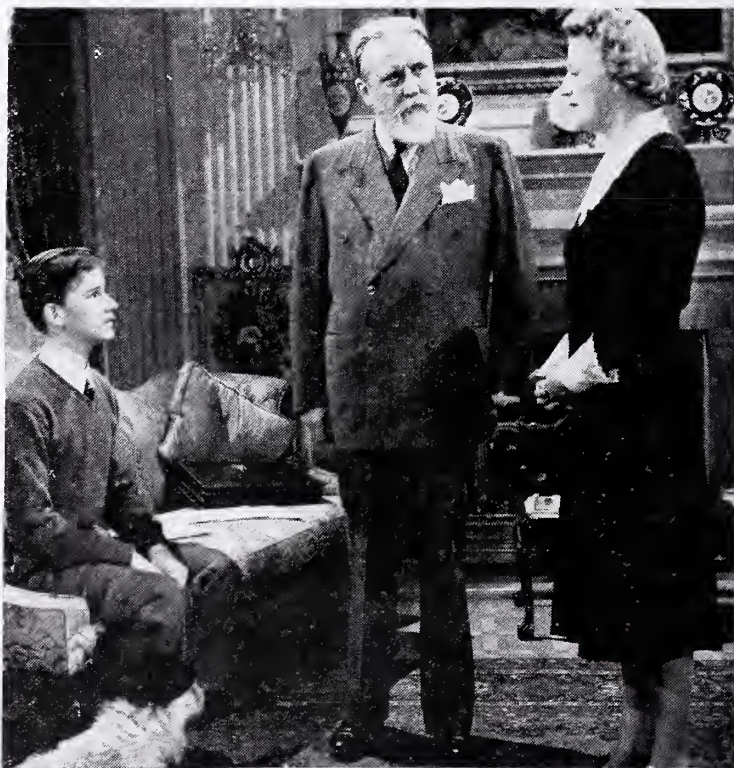
TO WARM ANYONE'S HEART

The public often not merely inspires and encourages the picturization of certain popular themes or the teaming of certain players, but many times it demands that such things be done.

That is precisely the case in "Molly And Me." Last year Gracie Fields and Monty Woolley personally scored in a successful comedy drama titled "Holy Matrimony." Thereafter a growing mail insisted on a reunion of the pair. Several stories were considered, but, then, someone found that M-G-M had an original story, titled "Molly, Bless Her," that was ideally suited for Miss Fields and the bearded and distinguished Woolley. A deal was negotiated for the story—and the pair co-starred with Roddy McDowall in a cast that features Reginald Gardiner.

The result was a comedy drama that trade critics say "will warm anybody's heart." It is the story of a woman's influence on a dictatorial grandfather—and the reconciliation of the latter with his son.

Directed by Lewis Seiler, "Molly And Me," with a Gracie Fields who has endeared herself to millions of Americans through her radio broadcasts, was produced by Robert Bassler. For McDowall "Molly And Me" marks the third successive, personal triumph for McDowall, who previously scored in "The Keys Of The Kingdom" and more recently in "Thunderhead, Son Of Flicka."





"THE KEYS OF THE KINGDOM" TRIUMPHS IN EVERY ACID TEST

PICTURIZATION OF A. J. CRONIN'S NOVEL INTRODUCES
A NEW STAR AND PROVES RIGHT TO GREATNESS RATING

"Great stories make greater motion picture entertainments" a studious observer once said.

This, briefly, sums up the experience this company has had with great stories—originals and best-sellers.

It tells, too, why this company has purchased the screen rights to more best-sellers than any other two major producers combined have acquired in the past several years.

That 20th Century-Fox, among book critics as well as motion picture reviewers, the industry itself, and public, has become known as "the studio that specializes in the screen production of best-sellers, is no hasty conclusion.

Rather, it is found on fact. Ample proof of that is submitted in this book—and in the list of story properties acquired in the past two years. That list is published in the best-seller insert in this publication.

But, best-sellers are not only featured in future product of this company, but its attractions are available right now.

Prominent among these is the picturization of A. J. Cronin's "The Keys Of The Kingdom."

So far this dramatic recital of the adventures of a man of the cloth among diseased, forgotten people has reflected its wide appeal in terms of a generally rich box office harvest. In city after city where it has been presented its exhibition has constituted a major event commanding sober community attention.

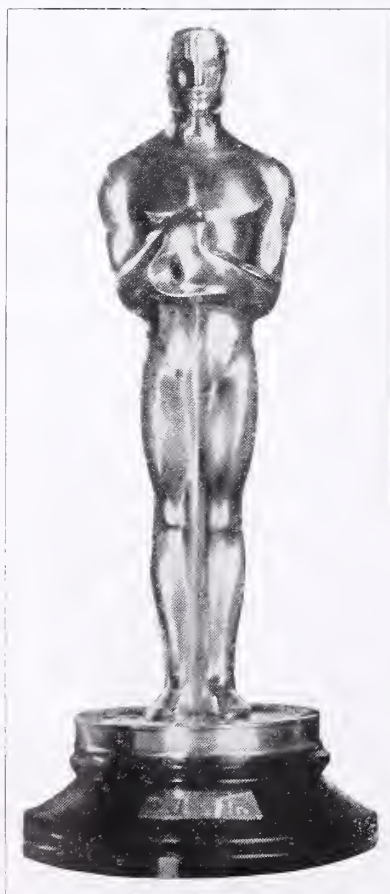
And, like "A Tree Grows In Brooklyn" and other best sellers, Dr. Cronin's story has been faithfully adapted. Like most important and popular novels, the transformation has brought stardom to comparative newcomers.

In the case of "The Keys Of The Kingdom" it is Gregory Peck who emerges as a new and, truly, great star. His portrayal of the man of action, in a story that spans 51 years, is one that will long be remembered. His is by all means the most important personal triumph—and today he is one of the screen's most distinguished stars.

In other words, for Gregory Peck "The Keys Of The Kingdom" has brought the same powerful stardom that "The Song Of Bernadette" earned for Jennifer Jones. But, there is a vast difference between the two stories.

Rosa Stradner, a Viennese star who came out of retirement to play the role of Mother Maria Veronica, too, emerges from the Joseph Mankiewicz picturization a screen personality to be reckoned with in the future. Added popularity became the lot of Vincent Price, of Thomas Mitchell, of Edmund Gwenn, of Peggy Ann Garner, of Roddy McDowall, of Sir Cedric Hardwicke, of Jane Ball, of James Gleason, of Anne Revere, of Ruth Nelson, of Philip Ahn, of Leonard Strong, of Arthur Shields, of Sara Allgood and others, for their acting was a quality that remains in the memory of those who see "The Keys Of The Kingdom," which John Stahl directed.

Arthur Miller, twice Academy award winner, photographed this production. As in "The Song Of Bernadette," music played no small part in "Keys"—and for this another Academy winner, Alfred Newman, can again take a bow.



"FIGHTING LADY"

ADDS ACADEMY AWARD FOR "BEST DOCUMENTARY
FEATURE OF THE YEAR" TO ITS NUMEROUS LAURELS

As action in the Pacific theater of war operates heightens and expands and as universal interest in developments in that area mounts, the presentation of the Academy award to "The Fighting Lady" as "the best documentary feature of the year" takes on zooming box office power.

Millions, who listened in on the Coast-to-Coast broadcast of the Academy awards ceremonials several weeks ago, have had their interest aroused in this true-life drama of the dramatic career of an aircraft carrier. This was immediately indicated by increased patronage at theatres that at the time were featuring "The Fighting Lady."

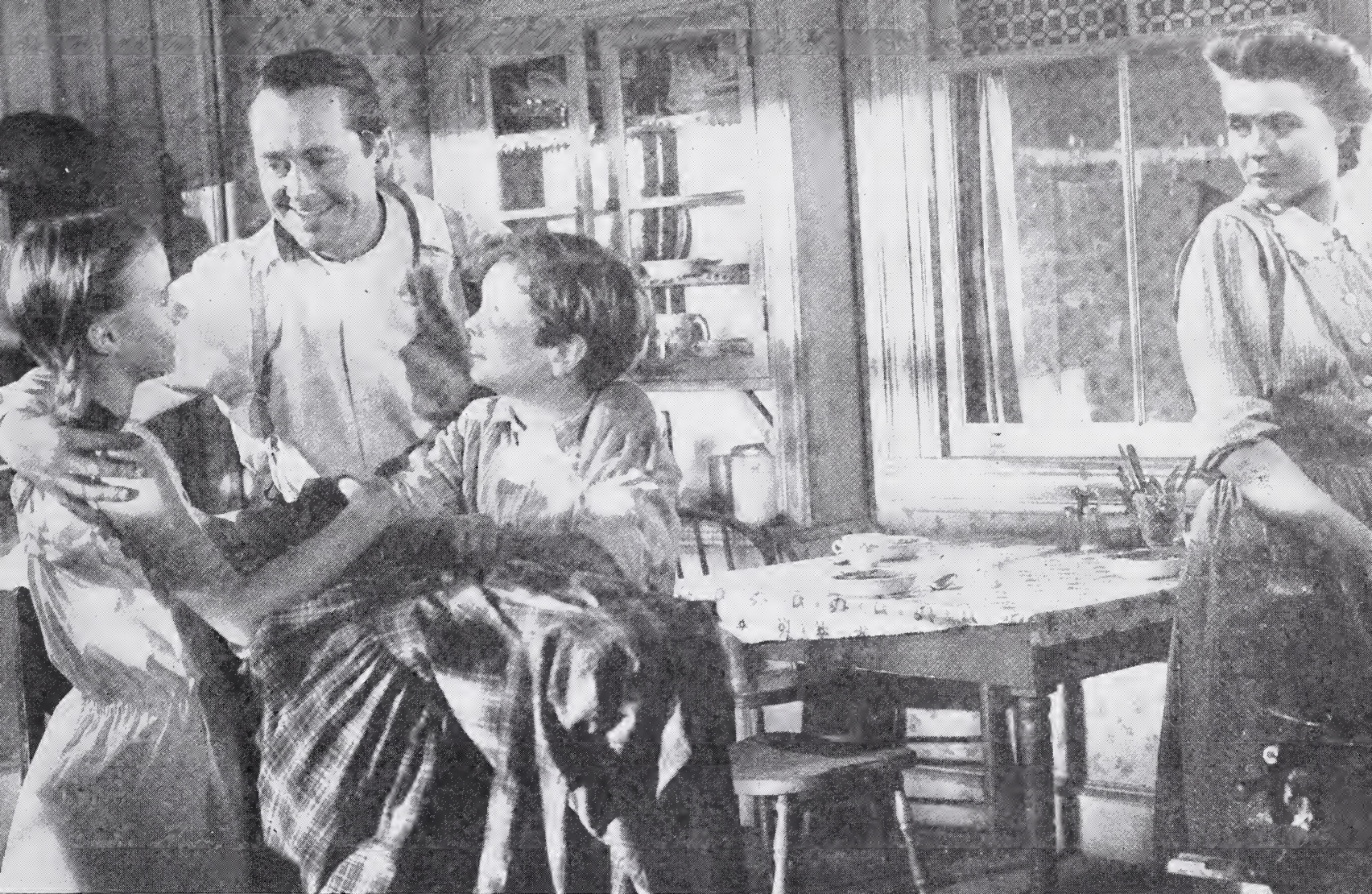
But, long before the Academy recorded the industry's official classification of "The Fighting Lady" it had ranked the greatest motion picture of its kind. Nothing the public has seen or read more concretely brought home the facts concerning the kind of war we are fighting in the Pacific than, this documentary masterpiece.

This news-drama, with commentary by Lieut. Robert Taylor, U.S.N., has made a profound impression upon all who have seen it. "The most thrilling combat picture ever filmed," as critic after critic described it, "The Fighting Lady" is authentic, real, every foot of it filmed in Technicolor on the spot.

It is the first fact-drama turned out by Producer Louis de Rochemont for 20th Century-Fox. From 40,000 feet of filmed-on-the-spot Technicolor film, covering encounters with the enemy in the Pacific, Producer de Rochemont, with the aid of the Navy Department has turned out a tight action-crammed vehicle of 7,500 feet.

Editorially 87 newspapers, with a combined circulation of more than 7,500,000 people, have urged their readers to see it. Nationally circulated magazines have placed it on their "must" list.

"The Fighting Lady" has earned more honors than any two feature-length documentary films combined. It has responded advantageously to exploitation—and it must rank as one of the entertainment gems of any season.



"A TREE GROWS IN BROOKLYN" PERFECT BEST-SELLER TRANSFER

NOT ONLY AT BOX OFFICES, BUT IN BUILDING NEW STARS
AND ELEVATING OTHERS, BETTY SMITH STORY TRIUMPHS

The box office story of Louis Lighton's picturization of Betty Smith's best-seller, "A Tree Grows In Brooklyn," needs no reportorial repetition in these columns. It is too well known to the industry.

But, the fact remains that "A Tree Grows In Brooklyn," constantly gaining momentum, has been the recipient of laurels galore. Best of these is the unanimously accorded orchid for the perfect transformation of the story from book to screen.

Yet, while that has seemingly surprised many the fact is that it need not have been news, for the history of the 20th Century-Fox transfer of best-seller stories to the screen is one that has been a prime factor in their popular acceptance.

The theory of Zanuck & Company is that a novel becomes a best-seller because people like its contents, the development of the story and are genuinely interested in its characters and in their movements. Thus, when such a popular story is acquired the intention is to picturize it in a fashion that will further elaborate on the book contents—and, at the same time, remain faithful to the author's creation.

There have been times when the screen adaptation of a best-seller by this company has been questionable, when public, critic and, often this industry itself, were perplexed as to how a faithful transfer could be effected. These argued that "no studio would have the courage to make a faithful picturization." Others may have had other reasons.

But, subsequent events proved the 20th Century-Fox studio knew precisely what it was doing when it purchased screen rights to such best-sellers as "How Green Was My Valley," "The Grapes of Wrath," "The Song of Bernadette" and others.

These were not only faithful interpretations of the books from which the stories were taken, but courageously successful adaptations that won wide-

spread public acclaim, that steeled the backbone of the industry, winning it greater prestige and running up box office receipts of enormous size. These are entertainment accomplishments that are today pointed to as being among the most worthwhile attractions to come from Hollywood.

Today there are other examples to which the industry points with pride—and they are all works of Darryl Zanuck's creative organizations; pictures like "Wilson," "The Keys of the Kingdom," and, certainly, "A Tree Grows in Brooklyn." The Betty Smith story has been lauded everywhere—by everyone who has exhibited or seen it. Its greatness as a motion picture and its excellence as entertainment are generally known.

"A Tree Grows in Brooklyn," directed by Elia Kazan as his first screen effort, has given the screen new box office personalities and strengthened the value of others. Certainly, Peggy Ann Garner's Francie is a memorable performance—and has rightly elevated her to stardom, which she will realize when "Nob Hill" and "Junior Miss" are released. James Dunn's "comeback" is dramatic—and his Johnny Nolan puts him among the male topnotchers.

Dorothy McGuire, who first won histrionic honors in the title role in this company's "Claudia," gives a portrayal of Katie that labels her one of the screen's foremost emotional stars. Joan Blondell's Aunt Sissy has brought her no end of co-starring roles from this and other studios, and she will next be seen opposite William Bendix in "Don Juan Quilligan."

Heightened, too, were the statures of Lloyd Nolan, James Gleason, Ted Donaldson, and others. And, certainly, no reportorial resumé of the sweeping box office career of "A Tree Grows in Brooklyn" would be complete without mention of Frank Davis and Tess Slesinger, who adapted the screenplay to which Anita Loos made some contributions.



"THE SONG OF BERNADETTE"

ACADEMY 4 - AWARD WINNER IS EXALTING ITS OWN HISTORY AT POPULAR - PRICED THEATRES

"The Song Of Bernadette" is a motion picture that will live as long as there are movie houses."

Not one but countless people—ticket-buyers, theatre operators, critics and others—have made that observation.

Subsequent developments are prophetically proving the accuracy of that observation.

Today, released to regular motion picture theatres, "The Song Of Bernadette" is the altar at which moviegoers are worshipping—and in the anticipated record numbers.

But, so irresistible was the power of "The Song Of Bernadette" that, even at a time when advanced-admissions were not overly popular with an exhibition-wise public, this picturization of Franz Werfel's novel enjoyed extraordinary success.

At prices ranging from \$1.65 down to 75 cents for matinees, "The Song Of Bernadette" was held over almost everywhere. It established no less than 718 records for that scale in as many communities.

It played to more repeat ticket-buyers than any motion picture ever presented at advanced admission.

At that scale public interest was so deep-rooted that it was brought back for repeat engagements in 117 situations.

It played more than one-half year at the Majestic theatre in Boston—to the largest attendance or highest receipts garnered by any advance-admission attraction shown anywhere in New England. And, there, too, it had the longest run at a single house of any motion picture so scaled.

Last year "The Song Of Bernadette," paving the way for a succession of more picturizations of best-sellers by this company, was given four Academy awards: (1) for the best performance, to Jennifer Jones, whom this entertainment masterpiece elevated from a nobody to a topnotch star; (2) music scoring, to Alfred Newman; (3) art direction in a black-and-white film, to James Basevi and William Darling, and (4) for cinematography on a black-and-white film, to Arthur Miller.

But, 43 times more honors were bestowed on "The Song Of Bernadette" by others. Its success abroad has matched that here, but the fact remains that today "The Song Of Bernadette" is as potent box office as it was when first shown to the public.

Millions eagerly await its presentation at popular prices, a fact well known to motion picture theatre operators, for they have received thousands of inquiries from patrons seeking to ascertain when it would be locally presented at the regular scale. Twenty-nine nationally circulated publications announced their readers—representing some 11,342,111 who had voted in their "best picture" polls—had named "The Song Of Bernadette" the outstanding motion picture of last year.

Henry King directed "The Song Of Bernadette," which William Perlberg produced. This was the entertainment classic that introduced not only Miss Jones, but William Eythe to moviegoers. He played the peasant boy in love with Bernadette. Others featured in the brilliant cast are Vincent Price as the unbelieving prosecutor, Charles Bickford, Charles Dingle, Lee J. Cobb, Roman Bohnen, Anne Revere, Blanche Yurka, Aubrey Mather, Edith Barrett, Mary Anderson, Mona Maris and hundreds of others.

"The Song of Bernadette" was a daring and inspiring achievement, a truly great dramatic experience. Its box office reaction has been as thrilling. The production was 11 months in preparation and three months before the cameras. It is, also, the costliest production made at Movietone City. The novel reached the stands in the late Spring of 1942. A staff of 164 representing 26 studio departments worked behind the scenes every time the company filmed exterior sequences. Three technical advisers were continuously on the job during the production's filming.

Exterior sets, incidentally, were authentic reproductions of the little town of Lourdes in France, and the largest constructed at Movietone City.





"A ROYAL SCANDAL"

ERNST LUBITSCH'S SMART, SOPHISTICATED, HILARIOUS FARCE THAT EXPERTS SAY IS BOX OFFICE BONANZA

"'A Royal Scandal' is a highly skilled, hilarious comedy that adds up to fine screen entertainment and will click everywhere" reports Variety.

"'A Royal Scandal' is brilliantly produced by Ernst Lubitsch to rank among his best screen achievements; it is a smart, sophisticated and hilarious farce which should score easily as one of the outstanding comedies of the year, both entertainment-wise and at the box office."

And this is the summation of Motion Picture Daily. But the two excerpts are typical of the conclusion reached by the critics of Film Daily, Motion Picture Herald, Box-Office, Hollywood Reporter, Daily Variety, The Exhibitor, Film Bulletin, Showmen's Trade Review and the other trade journals.

That "A Royal Scandal" has come up to highest expectations is emphasized by the significantly congratulatory telegrams and letters that have come to the studio and Home Office, as well as to branch managers, from exhibitors who have seen it.

There can be no doubt that "A Royal Scandal," based on the Hungarian play, "The Czarina," by Melchior Lengyel and Lajos Biro, a hit here as well as abroad, as Motion Picture Daily put it, "another Lubitsch hit."

Continuing, that journal expertly observes: "Orchids for this scintillating production go not only to Lubitsch, who has been identified with this type of attraction for many years, but also to Otto Preminger for his spritely direction; to the exceptionally fine cast headed by Tallulah Bankhead, Charles Coburn, Anne Baxter and William Eythe, and featuring Vincent Price, Mischa Auer, Sig Ruman, Vladimir Sokoloff and Mikhail Rasumny, all for sparkling performances; and to the clever dialogue and the lusty and rollicking situations in a splendid screenplay, devised by Edwin Justus Miller. All are perfectly synchronized in this topnotch Lubitsch film."

"A Royal Scandal" is the first outright comedy in which Miss Bankhead has appeared. Her prior screen appearance was in "Lifeboat." But, last year the New York Critics' Award went to her for performance in "Skin of Our Teeth." She has just returned to Broadway.

William Eythe's screen status grows enormously as the result of his portrayal of Alexei. He has emerged from "the Lubitsch touch" and "the Preminger polish" a romantic actor who will cut an exceedingly profitable figure for exhibitors who in the future feature his name on their marquees. Like Coburn, his next appearance is in "Colonel Eifingham's Raid" in which he plays a young, small-town reporter.

Another outstanding performance, invisible, but audible, is that turned in by composer-conductor Alfred Newman, three-time winner of the Academy Award. His light-hearted score for "A Royal Scandal" is a fitting complement to a gay story.

Arthur Miller photographed Mayer's screenplay which Bruno Frank adapted.

One of the many amorous scenes in which the former cavalryman, with whom the queen falls in love, finds himself is pictured at the top of this page. Personally, his heart belongs to Anna, the lady-in-waiting, but, under the spell of Catherine he finds her irresistible and the result is pictured at the upper left.

"A Royal Scandal," as one critic put it, "makes one feel that he has thoroughly enjoyed himself, peering through a keyhole to see for himself what goes on in a royal suite and in a court of intrigue." It is apparent to all that players, like all of the others associated in making this production, enjoyed their tasks immensely. The picture oozes happiness from beginning to end.

Everybody in and everything about "A Royal Scandal" is outstanding. On that all who have seen it are in agreement. That it is Lubitsch at his best is another unanimous conclusion. Thus, Lubitsch celebrates his return to the screen, after a long absence due to illness, with what gives every promise of being his most successful entertainment—from every perspective and, as the critics and most theatre operators who have seen it say, particularly from the box office angle.



After storming over the reconciliation of the young lieutenant (William Eythe) and her lady-in-waiting (Anne Baxter), Catherine, the Second, (Tallulah Bankhead) receives the romantic marquis from France (Vincent Price) who willingly becomes her new lover. Looking at the Czarina is the wise Chancellor (Charles Coburn) who amply proves his ability to master every

situation, political and even romantic. This portrayal of the marquis earned for Price, who has been rapidly ascending the screen ladder to stardom, the principal role in another Ernst Lubitsch production, "Dragonwyck." Coburn followed "A Royal Scandal" with the title role in "Colonel Effingham's Raid," which is reported fully on pages 50 and 51.

PERFORMANCES ARE EXCELLENT

"A Royal Scandal" is one motion picture on which all critics and exhibitors who have viewed it are agreed.

Everything about the Ernst Lubitsch comedy has inspired cheers, but particularly impressed are they with the performances.

Every trade paper points to "the superb performances." None tries to single out one player, for they are agreed "they are all excellent." Tallulah Bankhead, the husky-voiced star, creates another sensation as the unpredictable, utterly feminine empress. Charles Coburn, as her wily, confidential adviser; Anne Baxter as the high-spirited lady-in-waiting and tall, dark and handsome William Eythe as the soldier who faces a dilemma when he suddenly becomes the object of the Czarina's affections, although he is in love with her young Countess in attendance, are all highly lauded.

But all applaud the performances of the other players: Vincent Price as the suave, willing and romantic French ambassador; lanky, sad-faced Russian-born Mischa Auer as the harassed gate-keeper of the palace; Sig Ruman as the bombastic General Ronsky; Vladimir Sokoloff as the quiet, subtle Molokoff; Eva Gabor, Donald Douglas, Grady Sutton, Mikhail Rasumny, Leo Bulgakov and Egon Ercher.

Individually and collectively, all of them responded to the four-star direction of Preminger who will be recalled as the producer and megaphone of "Laura."

Motion Picture Herald summed up like this: "Actually, 'A Royal Scandal' is a comedy geared high to fun and the double entendre, with not too much emphasis on the device of the lines with double meanings.



Dumping Catherine into her own wastebasket, Alexei (William Eythe) who has found her out, tells her: "Now speak from the throne!"

A considerable contrast is this scene from the one in which the Czarina first meets the impetuous young cavalryman.



THE AFFAIRS OF A CZARINA

A wit once in history once called Catherine The Great the "mother of All the Russians."

Certainly, her reign wrote an eventful chapter in the history of Russia. But, it is not that contribution with which Ernst Lubitsch's "A Royal Scandal" concerns itself. His is a satirical exposition of the affairs of the Czarina.

As "The Czarina" the play proved a sensational hit in Europe—and was translated into English. Doris Keane originated the title role in the Broadway hit. Lubitsch saw the original and ever since harbored an urge to do a modern film version. But, he explains he was never able to find the right actress to play Catherine.

In December 1943 with a group of studio executives he saw "Lifeboat" and then and there, seeing Tallulah Bankhead "found" his Czarina. She accepted at once. Hollywood Reporter said: "A Royal Scandal" can be tabbed as a first-rate box office attraction."

The story of "A Royal Scandal," as Lubitsch has produced it, concerns a young soldier and his empress. Here is the story as Variety summarizes it:

"Yarn concentrates on impetuous William Eythe, young cavalryman, who has ridden three days and nights to warn the Czarina about two plotting generals. Because he admittedly is not tired after his strenuous ride, Catherine ignores his impetuosity and slight dumbness to have him await a nocturnal interview. That this interview is successful is borne out by subsequent events as Eythe is rapidly pyramided first to commander of the guards and ultimately to rank of general.

"When the Czarina actually falls in love with Eythe, she banishes Anne Baxter, to whom he is engaged and who is a lady-in-waiting to Catherine. Payoff is a plan to seize the throne which is thwarted by Eythe, so he and his sweetheart are forgiven as Catherine launches on a new romance with a romantic marquis from France."



Alexei (Eythe) who is pyramided from a cavalryman to commander of the guards and ultimately to the rank of general by his armorous Czarina (Tallulah Bankhead) tries to silence Anna, the lady-in-waiting, whom he really loves when the latter exposes the regal personage's real designs.



For saying precisely what she thinks, Anna is slapped by Catherine who has and lives by her own code in her relations with men and her people. Miss Bankhead's portrayal of Catherine is the finest she has given on the screen, in the opinion of all critics of the trade journals.



After learning that Alexei is 23, Catherine observes to the knowing Chancellor: "Nice, isn't he?" At loss for words, the latter replies: "Yes, Your Majesty." Thereafter, Alexei's career prospers.

Alexei, now elevated by the empress to commander of the guards, is awed by her as she glances over the report he has brought. He believes she is intensely interested in his report.

IMPETUOUS YOUTH IN A COURT OF INTRIGUE

What happens to a patriotic, well-intentioned, tall, dark and handsome soldier who finds himself the object of his queen's passion? The answer is hilariously given, most entertainingly, too, in "A Royal Scandal."

The Court of Catherine rocked with scandal and intrigue, but, as Motion Picture Daily observed, "happily and unlike his predecessors, Lubitsch

was not awed by this fact in using a few of the Czarina's spirited escapades and a bit of the intrigue as the basis for his film."

On this page are pictured some of the incidents that highlight this sophisticated, breezy comedy done in the best Lubitsch-Preminger manner. The Hollywood Reporter says it is Lubitsch at his best.



When Alexei pops out of the secret door to the Chancellery, the Chancellor (Charles Coburn) is embarrassed. "Please don't even mention it," says the French ambassador (Vincent Price), "in ze salon of Madame du Barry you can see ze best people coming out of book-shelves."

As the guards, led by Capt. Sukov (Mischka Auer) are taking the condemned Alexei to the empress, Anna (Anne Baxter) rushes tearfully into his arms. The Chancellor wonders what he can do for the young lovers whom he has come to like very much, despite his duties.



Ronsky (Sig Ruman), demoted from general to body servant, is handy with a handkerchief for the snuff-taking Chancellor. Ronsky's part in a plot had been exposed by Alexei.

Held by the guards, Alexei watches as Catherine obeys an impulse to kick General Ronsky, but the Chancellor interferes, saying: "Don't, Your Majesty. I want him undamaged."

THE DARING IMMIGRANT WHO FOUND "ROMANCE WITH MUSIC"

BEING THE MUSICALIZED DRAMA, IN TECHNICOLOR, OF THE MAGNIFICENT OSCAR HAMMERSTEIN, WHO DISCOVERED TIMES SQUARE

Among literary folks there is a saying that "Shakespeare first." Among studious showmen it is common knowledge that "Oscar Hammerstein did it first."

One has only to consult the senior Hammerstein's biographers and accurate historians of the amusement world to secure substantiation of the latter contention.

Compared with the magnificent Oscar Hammerstein, the famous Barnum was crude and an amateur in the ways of reaching people. Hammerstein has rightly gone down in history of the American theatre as one of its most constructive and invigorating forces. Many are the legends connected with his career.

Not since his passing has there been such a colorful character. Others have sought to ape him, but in vain. Hammerstein will be remembered long after present-day Broadway producers have been forgotten. His is a life that lends itself superbly to dramatization. Into his life went all that life has. He rose from poverty to make millions, to lose millions and make and lose them all over again.

And the most colorful chapters in the dramatic, eventful life of Oscar Hammerstein will shortly be musicalized—and by no less an authority than Oscar Hammerstein II, collaborator with Richard Rodgers on "State Fair" and "Oklahoma!" Descriptive of those chapters this special attraction, to be probably made in Technicolor, has been titled "Romance with Music." Otto Preminger will produce.

However, to understand, and appreciate, the unlimited possibilities of a screen musicalization of Oscar Hammerstein it is important the reader know something about this commanding showman. A short, stubby figure of a man with a thin, greyish Mephistophelean and slightly rakish, hircine beard (see photo, at top left), wearing a morning coat with grey trousers, was Hammerstein. His toes, encased in large, soft-leather boots, were turned in at a wide angle. His linen was immaculate.

On his head reposed a top-hat of an obsolete French pattern, and from his mouth, which frequently assumed a quizzical expression, a fat, black cigar projected. The eccentricity of the figure was apparent at first glance, but the magnetism and a certain Napoleonic personality raced in as second impressions.

People he didn't like, he didn't talk to. But, always, from afternoon until the wee morning hours one could find him in the lobby of his famous Victoria theatre, at New York's Broadway and West 42nd Street. It was in that historic playhouse where the world's most sensational figures, famous and notorious, talented and extraordinary, appeared.

Oscar Hammerstein came to America in the 1870's, a penniless immigrant. It was through his ingenuity in inventing machinery which, eventually, revolutionized the cigar-making industry, that he made his money. Before he died he had patented over 100 inventions bearing on the manufacture of cigars.

But, always, seemingly from his earliest days in America, he cherished an ambition to produce opera. He loved music. Inven-

tion was a means to finance his ambition to popularize opera. He was born in Berlin Germany, in 1847.

Through his inventions he accumulated a large fortune, enough to enable him to engage in operatic and theatrical enterprises. The old Harlem Opera House, which he built in New York, was the scene of one of his earliest experiments with opera. The famous Lilli Lehmann sang there for him.

Hammerstein gave one of the first American performances of "Cavalleria Rusticana." He tried persistently and courageously to make opera a popular and successful means for American entertainment. This experiment cost him several fortunes.

He frequently wrote comic skits for German papers. Once he wagered a friend \$500 that he could write an entire opera—words and music—in 24 hours. He locked himself up in a room at the Gilsey House. His friend engaged a hurdy-gurdy to play uninterruptedly under the windows of the room where Hammerstein was feverishly working on his opera. He won the wager. The opera, subsequently produced, is the worst on record!

Second only to his experiments in opera was his determination to have theatres of his own where he could present what his heart desired. This led to the extravagant construction of the largest and costliest legit theatres the amusement industry has known.

This ambitious determination led him to "discover" New York's Harlem. In fact, it was Hammerstein who "discovered" and florified Times Square. There he built the Olympia which combined, under one roof, a music hall, a concert hall, a theatre, an Oriental cafe and other large halls. Times Square in 1890, when the Olympia opened its doors (Nov. 23), was "far uptown." Newspapers questioned the wisdom of the move. Herald's Square (34th Street at the intersection of Broadway and Sixth Avenue) was considered the northernmost boundary of the White Way of those days. Newspapers dubbed the Olympia "Hammerstein's Folly."

Yet, subsequently the Olympia—later to house the old New York theatre, the New York Roof and the Criterion theatre—was to house one of the outstanding amusement enterprises of the 90's, and early 1900's. It was there that the first Ziegfeld's Follies was produced. There, too, was New York's first roof-garden, and roof show.

Not many years later the very showmen who had laughed at Hammerstein's move found themselves transferring their activities to Times Square and Longacre Square. But, Hammerstein was no novice at doing the extraordinary. He was unpredictable. Having established the Olympia, he built the Lexington theatre on the East Side. He also built the Republic theatre in West 42nd street, the first move in the glamorizing of that thoroughfare.

But, always there was music in Hammerstein's heart. For several years he operated an English opera company, presenting all of the standard operas writ-

Continued on Page 126



OSCAR HAMMERSTEIN



"COLONEL EFFINGHAM'S RAID"

ACADEMY AWARD WINNER TROTTI'S FIRST AS A PRODUCER
WITH CHARLES COBURN, WILLIAM EYTHE AND JOAN BENNETT

After more than a year of research, careful preparation, screentesting and other details that go into movie-making, the picturization of Berry Fleming's Book-of-the-Month, best-selling novel, "Colonel Effingham's Raid," will reach the screen.

Lamar Trotti, who won this year's Academy Award for the best original screenplay ("Wilson"), makes his debut as producer with "Colonel Effingham's Raid," for which Kathryn Scola wrote the screenplay.

By no stretch of imagination a war story, "Colonel Effingham's Raid" has sold more than 700,000 copies. Among its earliest readers was last year's Academy Award-winning Charles Coburn, a Southerner, who plays the title character. He liked the character and harbored a desire to play it. But, the opportunity to get the part did not reach him until he was playing the Chancellor in Ernst Lubitsch's "A Royal Scandal."

One day, while working on the latter picture, Trotti, himself a native of Atlanta, Ga., approached him and asked him if he would like to play Colonel Effingham. The deal was set right then and there. The novel itself first appeared on the book-shelves in late 1942.

Coburn himself said he was "never more sold on a role than I was on

this one." He is a retired military gentleman who is determined to campaign, single-handed, against a shrewd ring of grafting politicians who are sabotaging what should be an ideal American town.

The action is laid in Frederickville, Ga., a mythical town supposedly 79 miles from Atlanta. Much of the drama takes place in the editorial room of the local newspaper, The Leader. Joan Bennett is Ella Sue, a society editor, while William Eythe, who shares the romantic interest with her, is the young reporter in a seersucker suit and Panama hat.

Donald Meek plays his 100th role of a lifetime on stage and screen. He is Doc Buden, the villain, who will keep the audience laughing throughout all his scenes. Frank Craven, the distinguished character actor, is the country editor, with a certain naively cynical flavor.

Elizabeth Patterson, another excellent character star of stage and screen, is Aunt Emma, a faded Southern gentlewoman with the whim-of-iron type personality, while B. S. Pully is the truck driver who has but one line to read, but his sandpaper voice makes it a line that is not soon forgotten.

Allyn Joslyn, whose portrayal was rewarded with the part of the father

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BERRY FLEMING'S STORY OF TODAY

A VETERAN OF ANOTHER WAR ENGINEERS A CRUSADE AGAINST RACKETEERS AND CROOKED POLITICS AT HOME

Continued from Page 50

in "Junior Miss," is A. Hoats, editor of the paper, while Cora Witherspoon is Clara Meigs, head of the local chapter of UDC. Thurston Hall's characterization as the town mayor is a heavy one. Darby Jones is spotted in the comedy role of "98," a Pullman porter who becomes Col. Effingham's factotum.

Frank Orth is the wild man, while Carol Andrews, one of the "screen's most beautiful girls" who appears in "Diamond Horseshoe," is Sadie. George Melford is the Park Commissioner, Roy Roberts plays Capt. Rampey.

But, "Colonel Effingham's Raid" centers around the one-man crusade of the title character—and the romance that develops between the small-town newspaperfolks played by Miss Bennett and Eythe. The latter went into "Colonel Effingham's Raid" immediately after completing the romantic lead opposite Tallulah Bankhead and Anne Baxter in "A Royal Scandal." Miss Bennett will later in the Spring be seen in another production she recently completed for this company, "Nob Hill," a musical drama, in Technicolor.

Irving Pichel, who has been associated with Trotti on several other productions, directed "Colonel Effingham's Raid." He and Trotti spent weeks in Georgia getting "atmosphere" material. Edward Cronjager photographed the screenplay. Cyril J. Mockridge furnished the music, while Alfred Newman did the musical direction.

Others associated in the production of "Colonel Effingham's Raid" were: Lyle Wheeler and Albert Hogsett, art direction; Thomas Little, set decorations, with Ernest Lansing as his associate on this task; Harmon Jones, film editor; Kay Nelson, costumes; Ben Nye, makeup; Fred Sersen, special photographic effects, and E. Clayton Ward and Roger Heman, sound.

In addition to those already named, in the cast, too, are Emory Parnell, Henry Armetta, Michael Dunne, Boyd Davis, Charles Trowbridge, Nicodemus Stewart, Robert Dudley, Ferris Taylor, Oliver Picket, Grant Mitchell, Clyde Fillmore, Harry Hayden, Charles Wagenheim and Olin Howlin.

The story starts in 1940, at Fredericksville, Ga., when Col. W. Seaborn Effingham came home. There was no change in the town. It was exactly as it looked in 1860. It had all the hallmarks of a sleepy Southern town. The liveliest thing in the town was its hatred for Atlanta, some 79 miles away.

But, Col. Effingham had been born in Fredericksville—65 years before. He had fought in and survived the Civil War. He prizes his sabres—and is a firm believer that the sword is considerably mightier than the pen.

When the screen story opens, Fredericksville is celebrating Memorial Day when the Colonel with Porter 98 arrives in town.

He meets his second cousin, the young reporter, Al Marbury, a brilliant young man whom Managing Editor Hoats eggs on.

The Nazis have just swept through Norway and Col. Effingham's fighting blood is up. Reporter Marbury suspects the Colonel is still awaiting the arrival of Gen. Sherman. He is mystified when the Colonel contends that "any populated center is always in danger." Call in your sentries and the enemy appears. Al comes away from his visit with a sense of Col. Effingham's awareness of the historical background of the town, and also with the belief that, the Colonel having made his contribution to war and history, will settle down to raising camellias and roses. But he is doomed to disillusionment.

Back to The Leader office goes Al to take up his "feud" with the beautiful, young society editor, Ella Sue Dozier, daughter of the paper's one-time editor. There develops a discussion over a local item that the Mayor, Doc

Buden and some other politicians are behind a movement to change the Confederate Monument Square to Toolen Square in honor of Pud Toolen, erstwhile founder of the Home Folks Party. The item is of apparently more interest to the editor than that the British are trying to pull out of Norway. Al is indifferent, but Ella Sue is getting wind up when she indignantly exclaims Toolen was a crook. She argues the newspaper should fight the move. But, Hoats orders a praiseful editorial on Toolen.

He is full of slick business when Col. Effingham comes stomping into the office, carrying a walking stick and wearing a sun helmet. He has an idea; he wants to write a column on war commentary, at no cost to the paper. His offer is accepted and he writes a column headed "On the Firing Line." He is given a big build-up. Effingham is ready to write his first column. Meantime, he has met Ella Sue and likes her. His first columns are popular. Then Col. Effingham lights on the plot to change the name of Confederate Monument Square, and the fur begins to fly. It is a "red-hot" column, telling how "Toolen robbed the city for 20 years and how does this compare with the contribution of our glorious Confederate dead?" Hoat is aghast. Half the town is congratulating him on the column and the other half, including bankers and politicians, resent it. Effingham follows up. He suggests 13 trees be planted in Monument Square.

Later he meets the Mayor, a crafty politician, who tells him the town is carrying a note at the bank for \$14,000 which makes it impossible for the financing of the tree-planting idea. The Colonel retorts that a friendly nurseryman will supply the trees, gratis, and that the Ladies' Memorial Association will take care of the planting and upkeep. So the Mayor turns him over to the City Engineer and the run-around begins. From engineer he is sent to the City Electrician, to the Commissioner of Streets and Drains, to the Commissioner of Parks and Trees, who, in turn, refers him back to the Mayor.

Meantime, the Mayor with henchmen, cooks up an ingenious plot. If Effingham is determined to improve the square, why not go a step farther and really fix the square up, by building a new courthouse the politicians have been trying to put over for several years. They believe they will saddle Effingham with responsibility for this expenditure. But, the latter brings in an authority to inspect the old courthouse. It is during this inspection that love comes into the lives of Al and Ella Sue. The courthouse becomes a hot issue. He is heartbroken, but his love for his home-town gives him strength to fight the politicians and to endear himself to the young men and women, and he does not let them down.

At the railroad station, the crooked politicians get a sad awakening. Ready to give the home-town boys, off to fight in World War II, the Mayor and his colleagues prepared for speech-making. By pre-arrangement the young men take over and refuse to allow the officials to talk; instead they express their cognizance and appreciation of what the Colonel has been doing. They force Effingham's project to be endorsed by the men who opposed it most. Youth has its day—and pays its respect to the veteran of another war. Effingham smiles as the band breaks into "Dixie" after the young reporter, off to war, addresses the townspeople, saying:

"We won't be back maybe for the next election, but we'll be back one of these days. And we're going to have something to say about what goes on around here. Too many of us have sat back like scared rabbits—scared to vote—scared to talk—scared to even look at the way things are. But maybe when we get this job done we won't scare so easy - - -"



"DIAMOND HORSESHOE" TNT!

THAT IS ONLY CONCLUSION POSSIBLE AFTER SEVERAL "SNEAK" PREVIEWS

By HARRY BRAND

BEVERLY HILLS, CAL.—There is no speculation of any sort involved in "Diamond Horseshoe," for it has been put to the acid test not once, but several times and in various sections of the country.

It has been seen by audiences typical of those anywhere in the nation—and by exhibitors who gauge values by what a picture will do at the box office.

Audiences at the "sneak" previews applauded vociferously after "Diamond

Horseshoe" was shown—and registered their satisfaction on several thousand opinion cards distributed among them and mailed here to the studio.

The fact is there is only one conclusion to draw from these tests: "Diamond Horseshoe" is entertainment dynamite. And to showmen, as it did to those who attended the previews, that means box office TNT!

Here, in Technicolor, is the most dazzling musical concoction yet brought to the screen. Here is a picture that abounds in splendor, romance, drama, comedy and irresistible music—presented with talent and backed by star names.

Continued on Page 54



The incomparably glamorous Betty Grable will be back on this screen this Spring—and in her most elaborate musical in Technicolor—"Billy Rose's Diamond Horseshoe." Above Betty, as Bonnie, the

girl with the loveliest legs on Broadway and star of the famous restaurant, is pictured leading one of the pretentious numbers. This is Miss Grable's first picture in almost a year.

"DIAMOND HORSESHOE"

continued

REPORT ON PREVIEWS

Continued from Page 52

Here is a picture that cost \$2,500,000 and into which the full resources of the studio's production facilities were used. It was a year in the planning and filming. It is a big picture with a lavish background and great box-office potentialities. Such an effort is worth the concentrated power and resourcefulness of the publicity, advertising and sales forces. Nothing less than the biggest campaign that can be conceived could do it justice.

It is Betty Grable's best picture to date—Betty's most eye-filling performance. She sings and dances and acts with added appeal that comes from performing in a picture of superior value.

Dick Haymes, too, is tops. He has gained in stature as an actor, has fine romantic appeal, and the excellent songs which Mack Gordon and Harry Warren have composed, gives him full opportunity to secure his new-won position in the zenith of screen stardom.

There are sterling performances, too, by Phil Silvers, who is a riot of laughs, William Gaxton, Beatrice Kay, and many others. And there are standout specialty numbers by Carmen Cavallero and Willie Sclar.

With a great romantic story laid in the background of one of the world's biggest and most famous night clubs, the opportunity is presented for some terrific and scintillating chorus ensembles, and Hermes Pan has risen to the occasion with masterly showmanship.

The "Diamond Horseshoe Girls" are the most gorgeous the screen has yet assembled in a single chorus, and the gowns and sets are novel and resplendent. Four of Hollywood's most talented designers collaborated in originating the costumes.

William Perlberg has distinguished himself anew by this tremendous musical. George Seaton has not only written a brilliantly entertaining screen play, but invested it with polish and dramatic force in directing it.

"Diamond Horseshoe" has seven really outstanding new Mack Gordon-Harry Warren hit songs: "I Wish I Knew," "The More I See You," "The Mink Lament," "Acapulco," "Moody," "Play Me an Old Fashioned Melody" and "A Nickel's Worth of Jive."

The picture has tremendous chorus numbers featuring the stars with the "Diamond Horseshoe Girls," particularly "The Mink Lament," which is a fantasy showing Betty Grable and the girls in the costliest array of fur coats ever seen on the screen, and "Acapulco," which has color, lilt and sensuous pulchritude. And the opening number presents the entire chorus in a symbolic ensemble representing the various seasonings and desserts that make up a sumptuous repast.

The whole confection is given an added fillip by Phil Silver's comedy antics, with comedy scenes and gags that no audience can resist.

A prophetic reaction to the previews is the fact that more exhibitors have sent in congratulatory notes on "Diamond Horseshoe" to the studio than has been the case on the average special they had been invited to view in advance of trade showing.

Another interesting sidelight was the many requests for "the photographs of Betty Grable as she is in 'Diamond Horseshoe.'" Such requests were on 137 of the audience opinion cards mailed to the studio after the previews.

Right now arrangements are being made for the radio introduction of some of the Mack Gordon-Harry Warren tunes. The air exploitation will be timed with the advance campaign heralding the first showings of "Diamond Horseshoe" in this country. Specific schedule of such broadcasts will be announced later.

Meantime, satisfied that the new Betty Grable is back more glamorous than ever, the studio is eagerly looking forward to the previewing of her next co-starring vehicle, "The Dolly Sisters," in which she is teamed with June Haver and John Payne.



Left, top and bottom, radio's famed Gay Nineties program star, Beatrice Kay, makes her screen debut in "Diamond Horseshoe."

Above, a trio which distinguishes itself in the William Perlberg musical romance, in Technicolor, which has for its background Billy Rose's famous New York emporium of fun, music, dance and pretty girls, "Diamond Horseshoe."

Betty Grable (left) plays the singing and dancing star who falls in love with the son (Dick Haymes) of the night-club's master of ceremonies (William Gaxton, center), and, right, radio's famed Beatrice Kay.

At left, Betty, with Beatrice, about to realize her supreme ambition: to own a mink coat. And that is an ambition that proves both troublesome and tempting — to Betty.





MOST BEAUTIFUL GIRLS ON SCREEN IN "HORSESHOE"

You are gazing on what you will agree are "the most beautiful girls in motion pictures." They are the 20th Century-Fox "Diamond Horseshoe Girls" and they present an eye-filling decoration, in Technicolor, for the musical numbers in "Diamond Horseshoe."

These are hand-picked beauties, chosen from 250 color tests made of girls from one end of America to the other. They are: Carol Andrews of Syracuse, N. Y.; Barbara Slater, New York, N. Y.; Mary Meade, Tulsa, Okla.; Ruth Lewis, Harvey, Ill.; Ellen Hall, Los Angeles, Cal.; Jo-Ann Dean,

Minneapolis, Minn.; Jan Bryant, Portland, Ore.; Elaine Langon, Chicago, Ill.; Roxanne Hilton, San Francisco, Cal.; Ricki van Deusen, Beverly Hills, Cal.; Cathy Downs, Port Jefferson, N. Y.; Juanita Cole, Pittsburgh, Pa.; Eve Miller, Los Angeles, Cal.; Helen Seamon, Dermott, Arkansas; Yvonne Vautrot, Portland, Ore.; Mary Shores, Beverly Hills, Cal. They are streamlined beauties, include girls from all walks of life from the society group (Barbara Slater daughter of toothpaste king and Cathy Downs) to welders (Eve Miller, Yvonne Vautrot) and include artist's models, and a dentist's assistant.

"DIAMOND HORSESHOE"

continued

BETTY GRABLE AT HER BEST

Eighty-two representative theatre owners, circuit and independent operators, and audiences at three houses where "Diamond Horseshoe" was "sneak" previewed, are in agreement that Betty Grable (at right, and below) was never lovelier, nor appeared in better form than she does in this production.

Although Betty's presence in any musical assures its success, her millions of admirers who have kept her at the top of the box office list, will see a new personality, more vibrant than ever.

As Bonnie, the girl with "the loveliest legs on Broadway," Betty appears in a story of admittedly far greater depth than she has had heretofore. These millions—civilians and in the services—will see Betty play adult love scenes, for the development of the story is never interfered with by the routines of the musical demands.

These will see Betty in a variety of costumings—from the daring Mexican in "Acapulco," in which she dazzles in a new tight-to-the-head coiffure with scintillating metal flowers and a brief dancing costume developed in color fringes, the whole topped by a 14-foot Mexican hat—to the Grable they are familiar with in a long bob and twinkling regalia of diamonds.



MANHATTAN HOT-SPOTS

Scenic backgrounds which run the gamut for "Diamond Horseshoe" include not only Billy Rose's famous New York White Way rendezvous of Gothamites and millions from all over the world. They include five night clubs, since the story moves through the hot spots of Manhattan, following the courtship of a boy and girl in the entertainment world. Main scene is the exact reproduction of Billy Rose's Diamond Horseshoe, rebuilt from specifications sent the studio by the Broadway impresario, and from color photographs taken by a crew in New York. This was one of the most ambitious art directing jobs Lyle Wheeler ever has done for this company.

'DIAMOND HORSESHOE' continued



MACK GORDON AND HARRY WARREN WROTE THE MUSIC

Mack Gordon and Harry Warren, in the brief time they have written as a team, have written some extremely popular songs for 20th Century-Fox musicals. But, of their score for "Diamond Horseshoe" they say they are proudest, personally. Watch New Dynamo for the date of the songs' radio debut.

Gordon and Warren have written six tunes. "In Acapulco," a Mexican fantasy number sung by Betty Grable, with a background of the "most

beautiful girls on the screen," is certain to be a popular hit. Others seemingly headed for high rating on the Hit Parade are: "I Wish I Knew," "The More I See You," "The Mink Lament," "Play Me An Old-Fashioned Melody" and "A Nickel's Worth of Jive." All of these numbers are elaborately introduced.

Then there is "The Old And The New" which is a song contest in which the Victorian tunes of Beatrice Kay of radio fame are matched against

Betty Grable's swing numbers. The same is true of "Moody," which Betty sings to the accompaniment of Carmen Cavallaro, and "The Mink Lament," another Grable number.

Unique and original dance sequences by Hermes Pan include the "Acapulco" (below), and those presented at the night clubs (at Diamond Horseshoe, above). Pan was assisted by Dance Director Kenny Williams in the direction of the numbers.



"DIAMOND HORSESHOE" *continued*



William Gaxton opens "Diamond Horseshoe" with "Cooking Up A Show."



Dick Haymes pays Betty Grable a surprise visit in her dressing room, while, below, he is seen with his showman-dad, Gaxton.

FIVE-STAR NATURAL TOPS OF SCREEN, STAGE AND RADIO

Producer William Perlberg searched far and wide for principals and supporting players to appear in his "Diamond Horseshoe." At the head of the list he placed a five-star combination: Betty Grable, No. 1 among the screen's box office stars; Dick Haymes, fast-rising screen musical comedy star, radio singing headliner and No. 1 among recording artists; William Gaxton, Broadway's king of stage musicals; the inimitable Beatrice Kay, radio's famed "Gay Nineties Girl," and Phil Silvers, who is given a chance to play the sax, sing, dance and put over some down-to-earth comedy in which he excels.

Featured are Carmen Cavallaro, whose piano recordings are a rage, a handsome Latin with a big feminine audience appeal; Willie Solar, famous singer of the Abba Dabba song, which he has reportedly warbled 185,000 times in 36 years; George Melford, Dorothy Day, Roy Benson, Hal K. H. Dawson, Margaret Dumont, Reed Hadley, Kenny Williams, Edward Gargan, Ruth Rickaway and others.

George Seaton not only directed, but wrote the screenplay from a play produced and written by John Kenyon Nicholson. Ernest Palmer photographed, while musical direction was by Alfred Newman and Charles Henderson. Orchestral arrangements were by Herbert Spencer.

Costumes were designed by Kay Nelson, Rene Hubert, Sascha Brastoff and Bonnie Cashin. Special photographic effects are by Fred Sersen.





In "Don Juan Quilligan" William Bendix plays "twins." Here he is seen as Michael Quilligan (center), central figure in this fast-moving

action-comedy, has both his arms ideally occupied, with his two wives: Lucy Blake (Mary Treen), at left, and Margie (Joan Blondell).

RIOTOUS, THE WORD FOR "DON JUAN QUILLIGAN"

DILEMMA OF A BARGE CAPTAIN MARRIED TO TWO WOMEN AND CHARGED WITH HIS OWN MURDER

It is not far by barge canal from Brooklyn up to Utica, and the cargo is often profitable. All things considered, it is not a hard life, but, when you become so deeply involved, however innocently, in affairs of the heart that you find yourself with a wife at both ends of the line, and are forced to pretend to be twins to keep them from finding out, it's murder—your own!

That, briefly, is the story of the hero of "Don Juan Quilligan."

It can also be very funny, and the more you squirm and contrive and lie to get out of your dilemma the deeper in you go, and the more uproariously comical does the situation become.

So learns William Bendix as the naive captain of a canal barge in this hilarious comedy of errors. He becomes engaged to Joan Blondell in

Brooklyn and then to Mary Treen in Utica. He is tricked into marrying both, gets both the Army and the Navy on his trail on suspicion of being AWOL from each. He "creates" a twin brother whom his mother had never heard about and winds up on trial for murdering himself.

It is a situation that might have given even the original Don Juan some uneasy moments, but when it happens to Bendix who never won a girl before in any picture he's been in. It establishes a new comedy milestone.

Mix in a bit of Wise Guy and Mr. Fixit from Phil Silvers, the well-meaning pal who, every time he opens his mouth, puts Bendix's foot in it, stir vigorously with Miss Blondell's three screen brothers who threaten to knock the Bendix block off in

Continued on Page 60



As she did in "A Tree Grows In Brooklyn" in which she played Aunt Sissy, in "Don Juan Quilligan," Joan Blondell (above) portrays Margie Mossrock, a girl from Brooklyn. Here she is dressed at what Patrick Quilligan (William Bendix) believes to be a wedding rehearsal, but which turns out to be the real thing. Again Joan has a breezy, comedy role that she plays to the hilt. She is a waitress at her brother's tavern on the Brooklyn waterfront where she first meets Pat. Turn to the following pages for what happens to Margie, Pat, his twin brother Mike, Lucy Blake and others in this riotous bit of canal life that Frank Tuttle directed from a screenplay by Arthur Kober, based on a magazine story by Herbert Clyde Lewis. Miss Blondell's role is as breezy as her Aunt Sissy in "A Tree Grows In Brooklyn."



Much to his amazement, Quilligan is arrested for the murder of his "twin" brother, Pat. The arrest is made by the inspector (Charles D. Brown) and the police sergeant (George Mc-

Grill). Also witnessing the arrest are Mr. and Mrs. Rostigaff (Herbert Cavanaugh and Anne Revere), Mrs. Blake (Helen Freeman), Lucy (Mary Treen), and Mac Denny (Phil Silvers).



Quilligan and his pal, Mac Denny (Phil Silvers) just after the discovery of the corpse in the former's bunk aboard the barge.



But, to the relief of Quilligan and Mac, the police soon round up the gangsters whom an alert officer had been pursuing in a mad dash through the streets of Brooklyn.



At the marriage license bureau, Quilligan gets a wire from Utica telling him of the illness of Mrs. Blake, as Margie whom he is about to marry looks on, with Mac. Below Quilligan takes the vow again; this time with Lucy Blake (Mary Treen) at Utica.



"DON JUAN QUILLIGAN" (continued)

CANAL LOTHARIO ON LOVE BINGE

Continued from Page 59

good old Flatbush fashion if he doesn't do right by their little Joan, and you have a domestic cocktail quite as potent as one made up of assorted bar liquors, mustard, tobasco sauce, oil, brine and cigar ash which our Don Juan drinks in one of the most screamingly funny sequences ever brought to the screen.

Bendix is not actually a Lothario in this William Le Baron, or even a true Don Juan. He is not a waterfront wolf or even a Flatbush fox. He wouldn't even make a good Ding Dong Daddy or Car barn Casanova. In fact, when Silvers first sees him with Joan Blondell he turns to his own girl friend, Veda (Ann Borg), and tells her she is seeing "history being made." He can't believe it—"the Cap with a girl." Later, Silvers learns that it all came about because of Joan's laugh. It had reminded Bendix—as Patrick Michael Quilligan—of his mother's laugh; of Mary Quilligan, dead these ten years, bless her soul! And later on when Mary Treen enters the picture and gets the engagement ring that Bendix bought for Joan, it's all because she, too, reminds Bill of his mother—by her cooking. Not that Mary Quilligan is entirely responsible for all of her son's difficulties, but her memory certainly gets him involved.

The screen play by Arthur Keber and Frank Gabrielson was written especially for Bendix. Based on a story by Herbert Clyde Lewis called "Two-Faced Quilligan," printed in the January-February 1943 issue of Story Magazine, which was sought by many studios and bought for \$25,000, the screenplay and dialogue were developed with Bendix in mind as set for the title role. Every phrase to be uttered by Quilligan was given the exact coloring and style of speaking so typical of Bendix.

Bendix, who has developed into one of radio's headliners through his widely broadcast of "The Life of Riley" over a Coast-to-Coast network every Sunday night, in the past seven months has completed two specials for this company: "Don Juan Quilligan" and "A Bell for Adano". Other Bendix hits were "Lifeboat," "Greenwich Village," "The Hairy Ape," "Guadalcanal Diary" and "Wake Island."

Joan Blondell is currently being highly praised for her characterization of Aunt Sissy in "A Tree Grows In Brooklyn." Brooklyn-born Phil Silvers recently completed the comedy lead in "Billy Rose's Diamond Horseshoe" and will be remembered for fine performances in "Cover Girl," "Coney Island," "My Gal Sal" and others.

Mary Treen, as the girl Bendix marries in Utica, adds to her steadily rising stature as one of the outstanding comedienne of the motion pictures. Anne Revere as the nosy, busybody, gossip-mongering Mrs. Rostigass, departs from her more familiar mother roles. The part differs radically from those she played in "A Song of Bernadette," "National Velvet" and "The Keys of the Kingdom."

In featured roles in "Don Juan Quilligan" are Veda Ann Borg, B. S. Pully, Rene Carson, John Russell, Charles Kane, Hobart Cavanaugh, Helen Freeman, Thurston Hall, Charles D. Brown, George McCready, Michael Dunne, Richard Gaines and others.

Frank Tuttle, veteran of 22 years, directed "Don Juan Quilligan." Incidentally, on this comedy Tuttle directed for the man who gave him his start in pictures, at the old Astoria studios in New York. He is none other than William LeBaron who has some of the past 25 years' such major hits as "Cimarron," "Beau Geste," "Little Old New York," "Humoresque" and others to his credit.

In his 22 years as director, Tuttle has handled pictures with Gloria Swanson, Clara Bow, Bebe Daniels, Tom Moore, William Powell, Richard Dix, Thomas Meighan, Adolphe Menjou, Eddie Cantor, Cary Grant, Veronica Lake, Alan Ladd, Buddy Rogers, Fredric March, George Bancroft and others. "Don Juan Quilligan" is his 54th production.

Norbert Brodine, assisted by Leo Crawford and Bud Brooks, was cameraman on this comedy, with sound by Alfred Bruzlin and Roger Keman. Eddie Welch was assistant producer.

Producer Le Baron makes a new departure in screen-entertainment creation for this company in "Don Juan Quilligan." Up until now he has confined practically all of his creative activities to turning out musicals. He has to his credit some of the most successful musicals released in the past five years. Prominent among his more recent such hits was "Springtime In The Rockies."

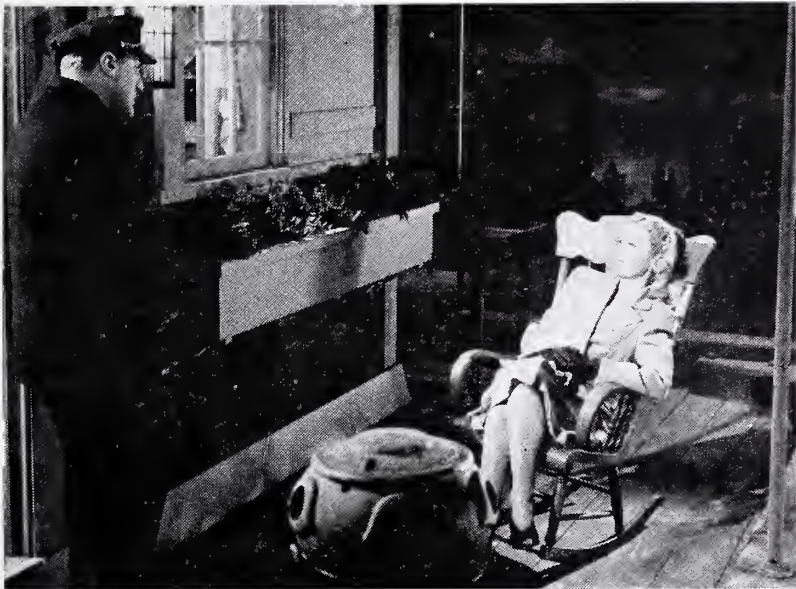
He also produced Sonja Henie's "Iceland," "Song Of The Islands," "Footlight Serenade" and "Orchestra Wives," "Stormy Weather," "Greenwich Village" and others. Later this year he is scheduled to produce "Rioccabana" and "Bird Of Paradise," the latter based on the famed stage hit. Both will have original musicals and are scheduled to be done in Technicolor. Both of the last two-named attractions are contemplated for release during the 1945-46 season. "Bird Of Paradise" has been in preparation for several years.



Patrick Quilligan has entered the Brooklyn tavern because of a laugh he has heard that reminds him of his mother's laughter. It belongs to Margie Mossrock. He orders up "one laugh," but she thinks he is another wolf with a new "line." However, when she learns he is not another Brooklyn waterfront "lug," but a captain, she brightens and smiles acceptance when he asks her if she would like to see his boat.



Pat sings a favorite tune as Margie strums and tries to follow him on a ukekele aboard the "Mary Quilligan."



Sitting on the barge "Mary Quilligan," Margie reminds Pat even more of his mother. This had been her chair and she had sat in it right in the same spot so many times before she died 10 years ago.

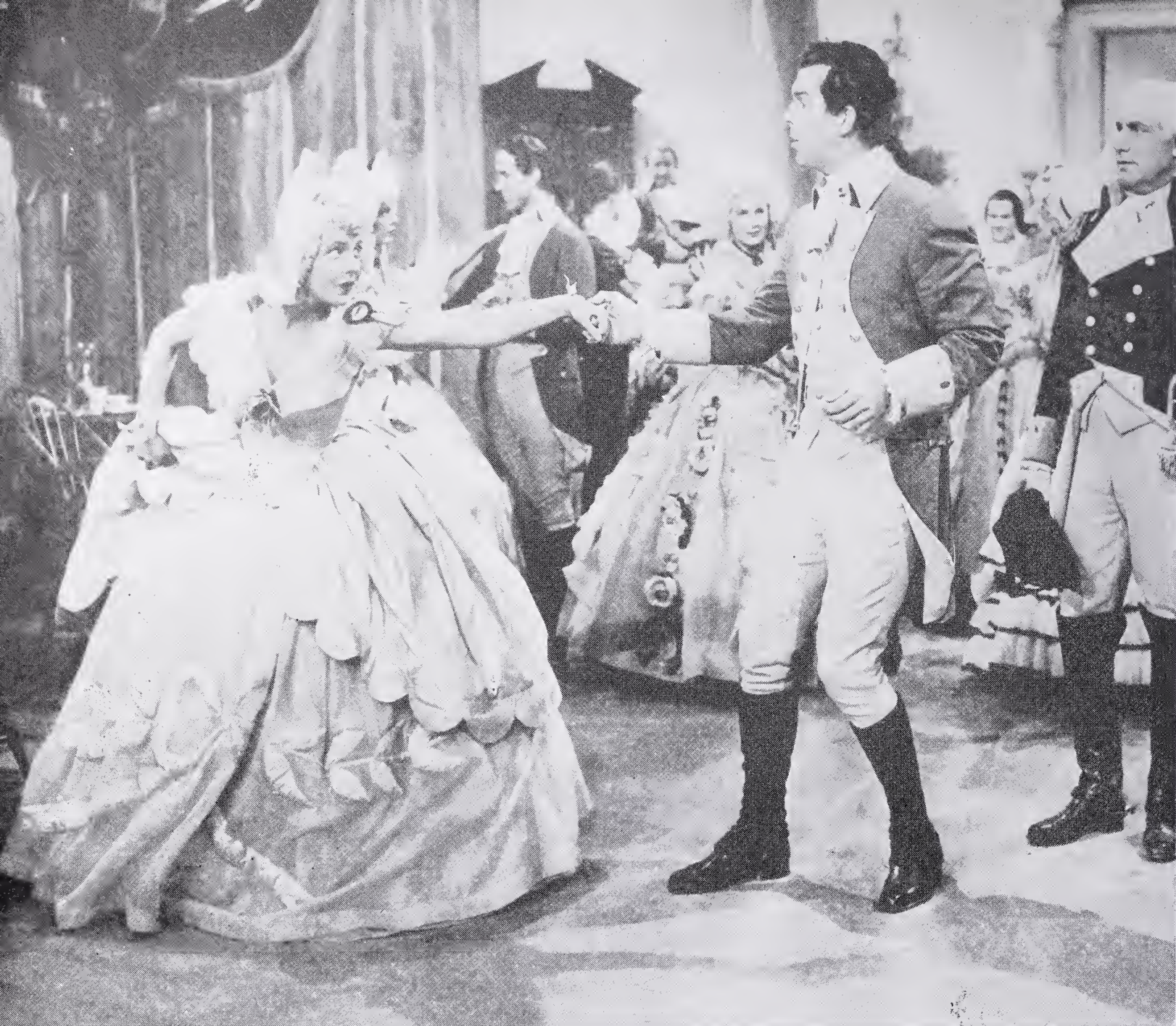


Pat thinks it's merely a rehearsal when he is married to Margie, for back in Utica he is engaged to Lucy Blake. Below, after his acquittal of the charge of murder, Quilligan makes his peace with Lucy (Mary Treen) and her mother (Helen Freeman). Meantime, the free-going Quilligan has figured in more escapades than he believed could be his lifetime lot.



When Pat says he wants to marry Margie, their brothers pretend to beat him up. They are: Artie (Charles Cane) a policeman; Howie (John Russell), a baseball player, and Ed (B. S. Pully), a bartender.





"WHERE DO WE GO FROM HERE?" IS A NEW IDEA IN MUSICALS!

**ZANY? DEFINITELY! BUT THIS EXTRAVAGANZA IN TECHNICOLOR WAS
DESIGNED TO KEEP SPECTATORS IN A CONTINUOUS ROAR OF LAUGHTER**

A new idea is musicals: a tuneful fantasy in Technicolor that spins its madcap way giddily up and down six centuries of time and that in many of its musical scenes delightfully suggests streamlined Gilbert & Sullivan in an historical madhouse.

That is "Where Do We Go From Here?" co-starring Fred MacMurray, Joan Leslie and June Haver and produced by William Perlberg from the facile pen of Pulitzer prize-winner, Morrie Ryskind with music by Kurt Weill and some whimsically Gilbertese lyrics by Ira Gershwin.

Directed by Gregory Ratoff, this gay and fast-moving super-musical whirls its characters through episodes of deliciously scrambled history at truly breath-taking pace.

It is the "most different musical ever brought to the screen," to quote a well-known circuit magnate who was privileged to view a "rough-cut" of "Where Do We Go From Here?" at the studio. It is a Connecticut Yankee from the Bronx, not in King Arthur's Court, but in an Arabian Nights version of the discovery and the winning of America. It is the story of the purchase of Manhattan from an Indian and his squaw and his bear, and of how General George Washington's Colonial Army was encouraged to see it through that bitter winter by the genial atmosphere of the Valley Forge USO Canteen!

It is a journey from a Bronx scrap metal lot, through the graces of a genie and his magic

lamp, to a musical mutiny aboard Christopher Columbus' "Santa Maria" and a New Amsterdam Dutch wedding; then back on a Flying Carpet of hay carts, postillion coaches, early automobiles of the Gibson Girl vintage and modern limousines, to an eventual hilarious landing in the United States Marines.

Zany? Yes, and therein lies its charm, its difference, its sheer delight. It is neither static nor stereotyped, conventional nor consistent with the laws of time and space. It is whimsy in the raw, a musical clambake having the world as its oyster and history as its tobasco sauce.

Purchased by this company for \$50,000 from an idea submitted in brief synopsis form by Mor-

continued **"WHERE DO WE GO FROM HERE?"**



FRED MacMURRAY IN HIS ZANIEST ROLE

STARRING IN SIDE-SPLITTING ROMANCE WITH JOAN LESLIE AND JUNE HAVER

rie Ryskind and Sig Herzig and prepared as a screenplay by the former, "Where Do We Go From Here?" was built up to the most important production, with music, undertaken by this studio. The producer—Perilberg—is one who has always been associated with major undertakings; "The Song of Bernadette," for instance!

There must be something new and different

about the music that brightened up the historical sequences with a whimsical modern touch designed to delight rather than overpower with historical stuffiness the present-day audience.

An example is the mutiny scene aboard Columbus' ship, the Santa Maria, which lasts for twelve minutes—more than a reel—and through which there is not a line of dialogue that is not

sung. It is a satirical musical version of the discovery of America, cleverly conceived by Weill and Gershwin and ably handled by the singers.

Gershwin and Weill are well known for their "Lady In The Dark" and Weill for the music in "One Touch of Venus" for which Ogden Nash penned the lyrics. Ira and his famous brother, George Gershwin, collaborated on the words and





THE STRANGEST JOURNEY EVER TAKEN WITH GERSHWIN-WEILL TUNES EN ROUTE

music for "Porgy and Bess," "Of Thee I Sing," "Girl Crazy," "The Man I Love" from "Strike Up The Band" and "Love Walked In" from the "Goldwyn Follies." The Ira Gershwin flair for unusual rhymes in his lyrics has never been in better form than when he turned out the brilliant lines for the songs in "Where Do We Go From Here?"

Seen in Europe by Lee Shubert and brought to this country in 1922, the Russian-born Gregory Ratoff grows in stature as a director whenever he handles a musical picture. His "Irish Eyes Are Smiling," which he directed for Producer Damon Runyon, set new records for musicals at box office windows across the country. In "Where Do We Go From Here?" in which he again uses the bright little star of "Irish Eyes," June Haver, Director Ratoff makes full use of an ever bigger and broader stage—the world and its history, its famous people and its change of costumes, customs and manner of speech from 1492 to 1944.

Ratoff has the background to take a musical screenplay by the nape of the neck, lift it up off the white paper on which it is printed and shake some life into it. He is not just another director assigned to a musical only because he happened to be available at the time. Ratoff knows music. One of his favorite pastimes is to challenge somebody who also knows music into a game of "musical airs," as you might call it. They take turns humming or whistling tunes from operas, operettas, musical comedies, symphonies and popular songs of many eras. In this matching of musical memories Ratoff, several times a guest on "Information Please," has rarely met his equal.

The "Where Do We Go From Here?" cast also includes Gene Sheldon, Anthony Quinn, Carlos Ramirez, Alan Mowbray, Fortunio Bonanova, Herman Bing, Otto Preminger and Howard Freeman. It is photographed in Technicolor by Leon Shamroy, A.S.C., with Natalie Kalmus serving as Technicolor Director and Richard Mueller associate. Dances are staged by Fanchon.

The picture is MacMurray's first under a new long-term contract with 20th Century-Fox. It is the first picture in which MacMurray has been called upon to sing other than in the role of an orchestra leader, and curiously enough it is a part which he himself asked to do after he had read the screenplay. He thought that the story was so hilariously funny and so different that it would serve best to punctuate his new affiliation with 20th Century-Fox after having just played the cold blooded murderer in "Double Indemnity." MacMurray felt that either he had to keep on playing roles close to the "Double Indemnity" type, in which he had been so outstandingly successful, or he would have to emphasize the new MacMurray by getting as far away from that as possible. The singing, bewildered frustrated 4-F played by MacMurray in "Where Do We Go From Here?" is about as far removed not only from "Double Indemnity" but from all other roles ever played by the actor as it would be possible to conceive.

It is not strange to see MacMurray in a musical role, even though it is new. MacMurray was trained for a musical career. He was a saxophone player and occasional soloist with the California Collegians orchestra in the New York stage production of "Roberta" when Hollywood

discovered him and brought him to the Film City to play opposite Claudette Colbert in "The Gilded Lily." In all of his previous singing roles on the screen he has simply played Fred MacMurray the orchestra leader, right out of real life. Now, for the first time, he sings in one of those Nelson Eddy-like roles. It is MacMurray's 39th picture in a well-filled career dating back to 1935.

Joan Leslie, titian-haired star of "Sergeant York," "Yankee Doodle Dandy" and "This Is the Army," was borrowed from Warner Bros. to play the part of Sally, the girl who was always in love with MacMurray while MacMurray thought he was in love with the frivolous, flirtatious Lucilla played by June Haver. It is a sympathetic role in which Miss Leslie is given ample footage and other opportunity to score a brilliant success with her beauty, charm, personality, singing, dancing and acting ability. The wardrobe provided her by costume designer Bonnie Cashin is by far the most beautiful and elaborate she has ever had on the screen, and was made possible by the unusual story continuity. There are in all sixteen outfits of what Joan herself called "the most beautiful wardrobe anybody could ever hope to wear," and these range from modern dress to Miss Cashin's idea of what the hostesses might have worn in an imaginary U.S.O. at Valley Forge, two 17th Century New Amsterdam costumes including a Dutch bridal costume, an Indian costume of 1492 Manhattan Island and several in-between. Of course, the costumes of MacMurray and June Haver—and of Gene Sheldon, the genie—change with the centuries along with Miss Leslie's. In one sense, "Where Do We Go From Here?" is an historical fashion parade.

A Musical Clambake

Seen first on the screen as Cri Cri in "Home In Indiana" and next as the little star of "Irish Eyes Are Smiling," vivacious little June Haver brings beauty, zest, charm and a delightful new personality to "Where Do We Go From Here?" This is her third screen appearance.

Gene Sheldon, who plays the genie, is famous throughout the East for his pantomime bonjo vaudeville act. In it he is assisted by a girl and he remains on stage from 12 to 20 minutes bringing down the house with his hilarious antics during which he never utters a single word. His vaudeville act is of the Harry Langdon school, with his own ramifications, and in his first Hollywood motion picture (he has made a few in England) he begins a new career in an auspicious manner. So highly impressed were studio executives by his playing of the genie that he was placed under contract and assigned to a role in "The Dolly Sisters," starring Betty Grable and June Haver.

Other characters in the screenplay appear only in those reincarnations in which they are encountered by Fred MacMurray, Joan Leslie, June Haver and Gene Sheldon. Anthony Quinn is an Indian Chief who with the aid of Miss Haver and a black bear works the old badger game, Indian style, on the hapless MacMurray. Quinn has been an Indian before—in "Buffalo Bill" and a number of other pictures. Alan Mowbray plays General George Washington for the second time in his motion picture career, he having been Washington in "Alexander Hamilton."

Carlos Ramirez as a sailor aboard the Santa Maria leads the mutiny against Columbus. His rich tenor voice is a musical highlight of the production. The role of Columbus is sung by Fortunio Bonanova, the Spanish-born baritone who has played maestro roles for years but who, though first of all a singer, never before has been allowed to sing on the screen. Bonanova, years ago, was a singing toreador in Barcelona, where after singing the toreador song during a presentation of the entire opera "Carmen" he would stride down into the bull ring and actually kill a bull. This he did on 59 occasions and has wounds showing where he was gored by several bulls.

Herman Bing plays a Hessian Colonel deceived by MacMurray as General Washington's spy, and it is Otto Preminger (Director of "Laura" and "A Royal Scandal") who, as a Hessian General, sees through the disguise and orders MacMurray to be shot. Howard Freeman is seen as a rich and influential 17th Century New Amsterdam burgher who gets as far as the altar with Joan Leslie only to have her whisked out of his arms by the genie who saves



her for MacMurray. Others in the cast include John Davidson as Benedict Arnold, Rosina Galli as the old lady whose scrap metal lamp turns out to be magic and causes all the century-hopping, and Fred Essler as a New Amsterdam attorney.

The Model "A" Ford used in the flying carpet sequence was picked up from Art Hall, a Long Beach Ford distributor, who had had it on display in his show room for several years. It is one of the few authentic early 20th Century Fords still in existence. To buy it add brass and bright red paint and recondition it so it would run, the old car cost the studio just about what it was worth when new 41 years ago—about \$1,500.

The snowstorm scene at Valley Forge was shot during the summer months when Los Angeles was in the midst of a heat wave. It took 3,000 pounds of corn flakes, 15 men and four giant wind machines to assimilate the snow storm, and the corn flakes tickled the nostrils of the colonial soldiers so much that they sneezed more violently than they would had they actually been pushing their way through ankle-deep snow and a whirling blizzard.

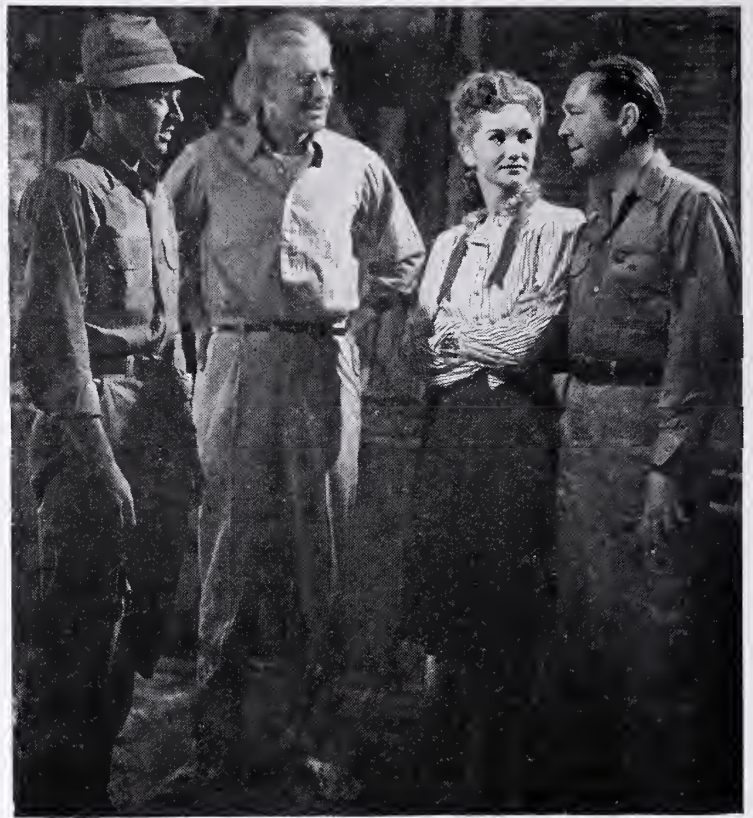
An exact replica of the 100-ton caravel type decked ship in which Columbus discovered America, the Santa Maria, was used for the mutiny scene. From notes gleaned from the studio's research library, technicians were able to duplicate the exact dimensions and other features of the caravel. Also aboard the studio "Santa Maria" were the same number of men who made the trip with Columbus, 52. The 18 men aboard the "Pinta" and 18 on the "Nina" are not shown in the picture.

"Where Do We Go From Here?" was edited by J. Watson Webb. Special photographic effects were by Fred Sersen, sound by Arthur von Kirbach and Harry M. Leonard, set decorations by Thomas Little and Walter M. Scott. Art Direction is by Lyle Wheeler and Leland Fuller. The makeup artist was Ben Nye.





Above, left and right and center below, scenes from "Caribbean Mystery," with James Dunn, Sheila Ryan, Edward Ryan, Jackie Paley, Reed Hadley, Roy Roberts, Richard Shaw, Rene Carson and Veda Ann Borg. Robert Webb directed this William Girard mystery drama.



SUSPENSE DRAMAS

Pictured on this page are scenes from three action and suspenseful stories that will reveal themselves on the screen as "Circumstantial Evidence" (below), with Lloyd Nolan, Michael O'Shea and Trudy Marshall; "Caribbean Mystery" (above, left and right, and at left, center), with James Dunn, Sheila Ryan, Edward Ryan and others, and at bottom left, "Within These Walls," with Thomas Mitchell, Mary Anderson and Edward Ryan.

One of these—"Circumstantial Evidence"—is now in release, while the other two have been completed and will be available for showings in this Summer. These are part of the program of action dramas that are being produced by producers who have had extraordinary success with such stories. These comprise a unit supervised by Bryan Foy.



Immediately above, Mary Anderson, Thomas Mitchell and Edward Ryan (all standing) who are co-starred in "Within These Walls," a melodrama that Ben Silvey is producing. Additional facts concerning this vehicle on page 125.



Lloyd Nolan (left) and Michael O'Shea (right) who are co-starred with Trudy Marshall in the melodramatic story, "Circumstantial Evidence," that is now in release.

AN UNFORGETTABLE SAGA THAT SETS A NEW PATTERN FOR ENTERTAINMENT

"Captain Eddie," scenes from which are published on this and the five following pages, is an unforgettable story that establishes a new pattern for motion picture entertainment.

Down to earth in every respect, it tells a remarkable story straightforwardly, dramatically, thrillingly, suspensefully and humorously. On this and the next page are printed scenes from early sequences in "Captain Eddie."

One of the more humorous, but significant incidents in the life of Rickenbacker is reported in the series of three pictures at the top right of this two-page infold. Darryl Hickman plays Eddie as a boy.

The sequence concerns Eddie when he was 13. While a census-taker visits the tiny home of the Rickenbacker family, numbering nine, on the wrong side of the railroad tracks, a butcher rushes in, demanding to know where Eddie and the sun umbrella off his delivery wagon the latter borrowed might be. A moment later a neighbor comes in and wishes Eddie would return the baby buggy he borrowed.

Puzzled by these strange borrowings, Mrs. Rickenbacker asks the other children what he (Eddie) did with them. Before anyone can answer, one of the neighbor's youngsters comes running in and yells excitedly: "Hurry, Mrs. Rickenbacker! Eddie's gonna kill himself down on Gray's barn." She rushes off, with the others following.

His mother beholds Eddie on the roof of Gray's barn with a weird contraption (first picture, left, in series at top of page), made from the buggy wheels, the big umbrella and a nine-foot board. It vaguely resembles some sort of a flying machine. Eddie had built a runway down the barn roof. Fifty young friends gathered to watch him make his "flight." Just as his mother arrives on the scene, Eddie pulls his brainchild to the roof-peak, gets aboard, rides down the runway, sails 20 feet into space (center picture top-of-page series), and is knocked cold when his "flying machine" lands in a pile of hay.

Mrs. Rickenbacker rushes into the group surrounding the unconscious Eddie and puts his head in her lap. He opens his eyes (picture at extreme right of top series), grins and says: "I flew! Did you see me fly?" When it became obvious that he had not been seriously injured, the neighbor demands her baby buggy, and the butcher starts yelling for his sun umbrella. Eddie promises to buy new buggy wheels and his mother agrees to mend the umbrella.

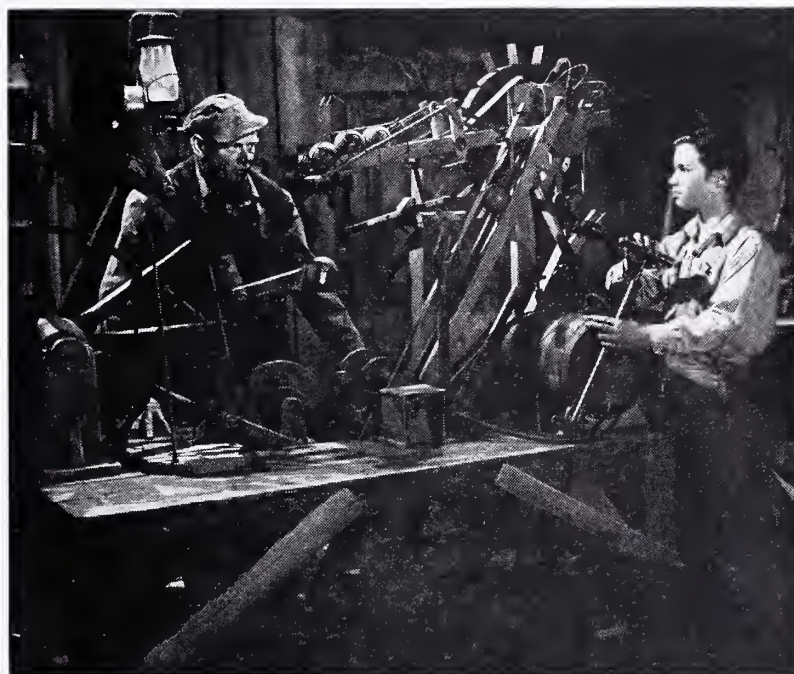
On another occasion Mrs. Rickenbacker, played by Mary Phillips, is packing her husband's lunch when the elder Rickenbacker, portrayed by Charles Bickford, notices Eddie is missing from the family group. On being told the boy is working in the tool shed, the father goes there to find his son busy with a Rube Goldberg type of contraption that Eddie calls a perpetual motion machine. (First picture in second row of scenes at right). The machine drops croquet balls in pockets, and these turn a wheel which sets a belt in motion that carries the balls back to their original starting point. It is a busy machine—getting no place. The elder Rickenbacker, impressed by the lad's spirit, gently tells him that a machine that can develop only enough power to run itself is of no value, but encourages him to keep working with machinery—because the machine age, he predicted, would come into its own in a few years.

Later that evening the children are squabbling over the ownership of an old alarm clock when a policeman calls and tells Mrs. Rickenbacker she is wanted at the hospital because her husband has been in an accident.

Several days later the children are dressed in their best clothes. Eddie is quietly shining his shoes, when his mother enters in mourning. She tells the youngsters that now that their father is gone they must always stick together and help each other. If they do that they will always have someone and will never be alone. The children are then led into the parlor to take their last look at their father—all except Eddie. He tells his mother: "If I see him now, that's how I'll always remember him. I want to remember him how he was; specially the last time."



13-year-old Eddie about to launch his first "flying machine" from the roof of his skeptical and fearful friends watch the prophetic experiment.



From the understanding father he so dearly loves, Eddie, after boasting he has invented a perpetual motion machine, the elder observes "is getting no place," learns another lesson that was to serve him advantageously later in his life. Below, an auto salesman (James Gleason, right) persuades an auto builder (Thomas Mitchell) to give Eddie a job.



"CAPTAIN EDDIE"

THE STORY OF AN AMERICAN

Fabulous, indeed, has been the life of Edward Vernon (Eddie) Rickenbacker. But attaining the universal distinction he enjoys entail no walk up a path of roses, for Eddie is an alumnus of the College of Hard Knocks! No character in fiction has lived so thrill-packed a life. None has perspiredly achieved leadership in so many fields. None has gone through so many crises! Not once or twice, but time and again Eddie Rickenbacker "came back from the dead."

That the story of such a man should run the gamut of human emotions is obvious to all who have read about Eddie Rickenbacker. His is, indeed, a great American story. His, certainly, is a tribute to the free way of life. And his is a story that is vibrant with thrills, suspense, adventure, drama—and, yes, romance and comedy. For Eddie Rickenbacker has led a charmed life—and utilized every minute of it as "Captain Eddie" accurately reveals.

On this and the following six pages are reproduced scenes from the Eureka production of "Captain Eddie" that 20th Century-Fox Film Corporation will release next Fall. With Winfield Sheehan as producer, this American saga, after several years of preparation and world-wide research, will emerge one of the most potent entertainments in the history of motion pictures.

Conceived, designed, written and filmed for the exclusive purpose of providing the sort of entertainment that appeals to every type of human, "Captain Eddie" is eagerly awaited by millions. Submitting no message, making no pretense whatsoever at being anything but the story of one of America's most fabulous men, "Captain Eddie" provides Fred MacMurray (left) with the most important role of his career.

It is an inspired portrayal that MacMurray gives, a role that promises to be the one that American theatregoers will always remember. It has been often said that "truth is stranger than fiction." That is true where "Captain Eddie" is concerned. MacMurray, in his characterization of the title role, never, for a minute, permitted the fact to escape that he was enacting the life of a man very much alive today—an American who today to the whole world is the personification of Americanism.

A towering figure, physically, Rickenbacker, as played by Fred MacMurray, is a man with a great sense of humor, as well as a far-seeing, inquisitive, inventive American who rose from a humble beginning to a position of universal influence and reverence.

"Captain Eddie" spans the American scene from 1903 when Eddie was 13 to his and his comrades' miraculous rescue from a life-boat following weeks of aimless floating in the Pacific ocean—in itself a saga that thrilled a world that had given Rickenbacker and the crew of an army transport up as dead.



Capt. Eddie Rickenbacker

The American, whose life is dramatized in "Captain Eddie," as he appears today (above). His "stranger-than-fiction" career is realistically and entertainingly re-enacted in a motion picture in whose creation hundreds of people had a hand. "Captain Eddie," produced by Eureka Pictures, is scheduled for release next Fall. On the following six pages are reproduced scenes from the screenplay that Winfield Sheehan produced and Lloyd Bacon directed.

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13-year-old Eddie about to launch his first "flying machine" from the roof-top of a barn, as his skeptical and fearful friends watch the prophetic experiment.



And he sails 20 feet into space! A near-tragedy and Eddie's first escape from death.



Revived after his first fall, Eddie tells his mother: "I flew! Did you see me fly?"



From the understanding father he so dearly loves, Eddie, after boasting he has invented a perpetual motion machine, the elder observes "is getting no place," learns another lesson that was to serve him advantageously later in his life. Below, an auto salesman (James Gleason, right) persuades an auto builder (Thomas Mitchell) to give Eddie a job.



ADD ANOTHER GREAT ROLE TO CHARLES BICKFORD'S LIST

Fred MacMurray heads an unusually large cast of players necessary to tell the story of "Captain Eddie," which spans more than two scores of eventful, thrill-packed years.

Most characters portrayed greatly influenced the life of Rickenbocker. Certainly, his parents did. A lad with an inventive "mechanic's mind," young Eddie, played by Darryl Hickman, received much encouragement by his father—head of a family of nine.

He was a good, loving father, who, although unable to give his family a home better than the tiny one on the wrong side of the railroad tracks in Columbus, O., devoted himself entirely to his children, five boys and two girls. But, he did not live long enough to see his plans for his children materialize!

To Charles Bickford, who will long be remembered for his magnificent role in "The Song of Bernadette," went the role of the father in "Captain Eddie." It is another splendid performance—one that has earned him high praise from those who followed the daily production "rushes."

Ma Rickenbocker (left) is played by that well-known actress, Mary Phillips. She was given the role after some 32 candidates were screentested. It is the most important part she has played on the screen. Above she is shown in a scene when Eddie was 13, and in the happier picture, second down at right, much later, when Rickenbocker tells his mother he has chosen the girl to become his wife.

In the presentation of "Captain Eddie" this company's promotional plans are unusually ambitious, in keeping with the magnitude and importance of the story. Details of these plans will be announced amply in advance for showmen everywhere to capitalize them locally. Meantime, keep your eyes on the public prints for interesting announcements regarding this attraction.



The groupup Eddie (Fred MacMurray) and his sweetheart (Lynn Bari) tell the former's mother (Mary Phillips) that they will soon marry. Below, Eddie gets his first horseless buggy ride.



"CAPTAIN EDDIE"—continued



ROMANCE IS POTENT PART OF "CAPTAIN EDDIE"

There never was any doubt in Eddie's mind as to the young woman with whom he wanted to go through life. He stopped at nothing to win her—and did. She loved to dance. Eddie did not know how to trip the light fantastic, but he went to school and learned—and then he lost no time winning the beautiful Adelaide Frost, played by Lynn Bari, who had completely won his heart.

The love they each have for each other is potently revealed through the story of "Captain Eddie." Above is an "accidental meeting" of Adelaide

and Eddie. Now sure of himself (lower left), Eddie, having learned to waltz and one-step, asked her for a dance. Half-way around the hall, his rival bribes the orchestra to switch to a schottische, which Eddie could not do! Hence, the look of consternation on his face.

Lower right, an earlier sequence in which Eddie, then an automobile salesman, talked Adelaide into giving him a dance that belonged to someone else, at Montagne's Dancing Academy.





AMERICAN FAMILY LIFE IS REALISTICALLY DRAMATIZED

Typical of hundreds of thousands of American families—residing on the wrong side of the track—but well-meaning, hard-working, ambitious groups, were the Rickenbackers who people the early sequences in "Captain Eddie." Death of Eddie's father (Charles Bickford) when he was a boy worked a hardship on his courageous mother, but, as so many others have done, she raised her family—and a fine lot of sons and daughters they were, too!

No director has so successfully exposed the heart of American family life on the screen as has Lloyd Bacon, who directed "Captain Eddie." Those who have seen "rushes" of the latter say it is his best entertainment achievement. This is understandable to those aware of the great wealth of material and the numerous dramatic ingredients that made up the life of the story's central character.

At the top of the page, right, is the Rickenbacker family—shortly after the death of the father. Mrs. Elise Rickenbacker (Mary Phillips) is pictured with her seven children, who left to right, are: rear row, standing: Bill (Elvin Flied), Louis (Duane Hickman), Emma (Winifred Glynn), Eddie (Darryl Hickman), and Mary (Nancy June Robinson), seated on mother's lap, Albert (David Spencer) and beside her is Dewey (Gregory Muridan).

But, Rickenbacker's life takes a long leap in time—and an episode from his World War I days is pictured in the picture at the top, left. Flanked by a guard of honor, Eddie (Fred MacMurray) has just received the Croix de Guerre from a French general.

Still another passing of time is recalled by the closeup at the left, bottom. Lieut. Whittaker (Lloyd Nolan) is pictured piloting one of the many planes that searched for days for sight of Capt. Rickenbacker and his colleagues who were forced down in the mid-Pacific. This, unquestionably, was a chapter in human history that has no parallel in this century. Again, Eddie, given up for lost, and his friends, came "back from the dead."

That episode is known too well to warrant repetition here, but it is thrilling and authoritatively depicted in "Captain Eddie."

No less an authority than the famed Christy Walsh, manager and long intimate friend of Rickenbacker, was associate producer of "Captain Eddie," the screenplay for which was written by John Tucker Battle. Walsh is known to every newspaper editor in North and South America. He originated "by-line" articles by famous sports and other stars, and also is the head of a newspaper syndicate bearing his name. Also, he has managed and is still managing some of the best-known stars of the sports world.

Among the known characters in "Captain Eddie" is that of Capt. W. T. Cherry, played by Richard Crane. He is one of the real-life survivors of 21 days on a rubber raft in the South Pacific. Tall Capt. Cherry was pilot of the plane carrying Capt. Rickenbacker on a tour of the Pacific battle area, which disappeared Oct. 21, 1942. Three weeks later the survivors were picked up at sea. Capt. Cherry is now overseas.

Others featured in the "Captain Eddie" cast include Spring Byington, Richard Conte, Charles Russell and Stanley Ridges who play Mrs. Frost, Private Bartek, Sgt. Reynolds and Col. Adamson, respectively.

Some 14 eminent writers all contributed at one time or another to the preparation of material for "Captain Eddie." Each dwelled on a certain phase of the life of Rickenbacker.

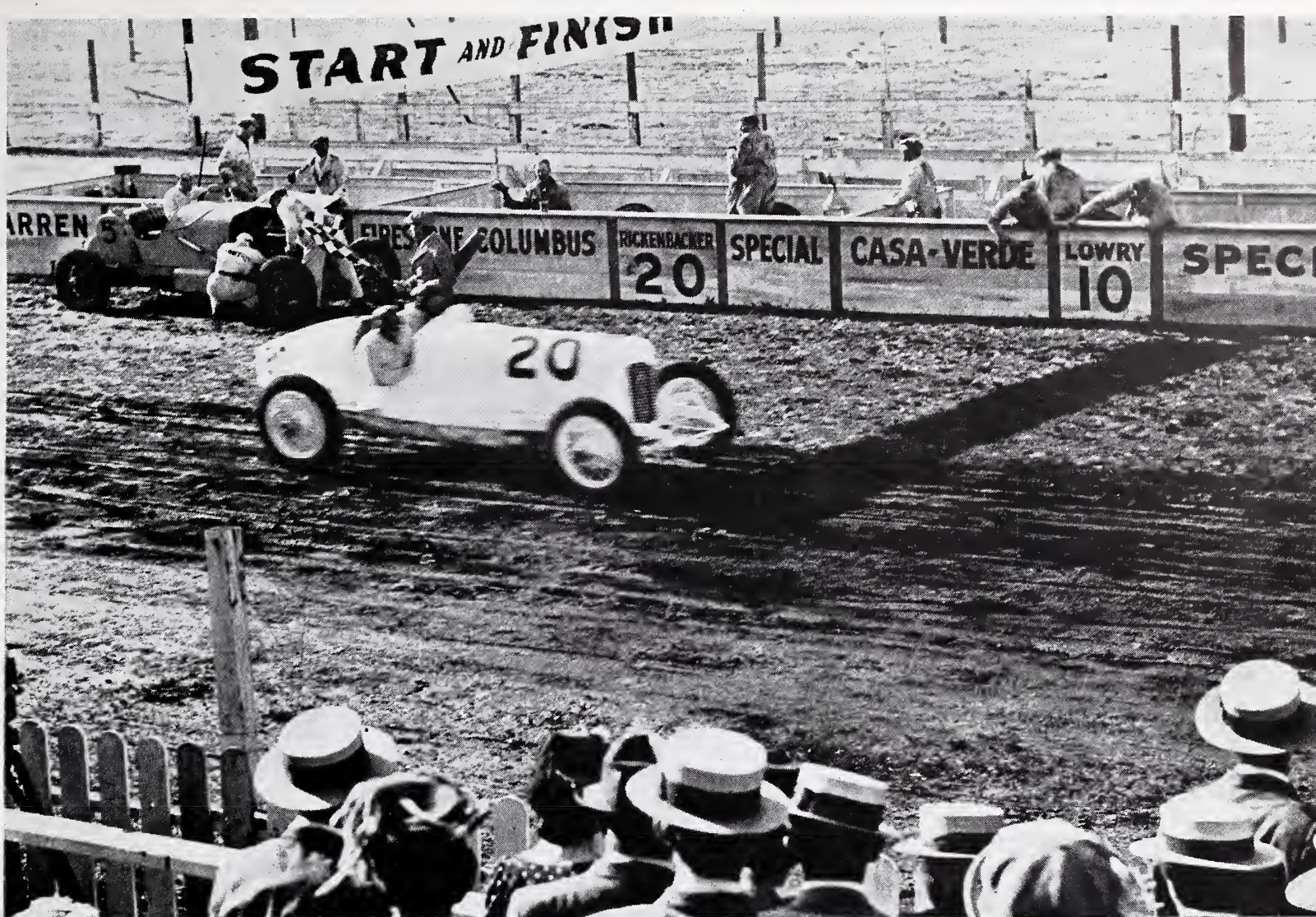
Even members of the domestic Department of Distribution took part in the research. These were largely members of the sales staffs at the Detroit, Cleveland, Cincinnati, Indianapolis, Washington and Atlanta branches. Old models of automobiles were located in this way. In the research no less than 1317 people who had in one way or another contacted Rickenbacker in the various stages of his career were interviewed. These included those who knew his family when he was a lad in Columbus, O., to high officials in Washington.

Nothing was left to chance. "Captain Eddie" is the true story of a whole-hearted American.



Although he travelled far and wide, with fame mounting and widening, Rickenbacker always was a family man; his family is his Heaven on earth. Above, reporters and newspaper photographers call on the elder (Ruth Phillips) and junior (Lynn Bari) Mrs. Rickenbackers after news of Eddie's World War I are despatched to the States.





THE RECKLESS DAYS OF BARNSTORMING

Old friends and veteran newspapermen differ in their estimates of the number of narrow escapes from death that Rickenbacker underwent. Most people know that he miraculously escaped death in the Pacific and in an airplane accident outside Atlanta, Ga. Both made headlines for weeks. But, years before, the newspapers, particularly the sports pages, headlined death-defying exploits by Rickenbacker when he was in the auto-racing game and later he made history as a World War I ace. Most of these

are pictured in "Captain Eddie." These were re-enacted under the technical expertness of old racing champions.

Two of the thrilling early sequences in "Captain Eddie" are pictured on this page. Above, Rickenbacker's Firestone-Columbus car is seen crossing the finish line in one of his auto races. Below, a barnstorming aviator, Lacey, played by Chick Chandler, is pictured on his arrival at Columbus, O., to take people for rides at \$5 per head.



A PRECEDENT SET BY 'KITTEN ON THE KEYS'

CO-STARRING DICK HAYMES, MAUREEN O'HARA, HARRY JAMES, DEEMS TAYLOR

With "The Dolly Sisters" completed, Producer George Jessel has undertaken the filming of another gigantic musical, titled "Kitten On The Keys."

Based on an original by Bert Granet, for which Robert Ellis and Helen Logan developed the screenplay, "Kitten on the Keys" is an up-to-the-minute romance, with contagious songs.

Gregory Ratoff, who has already produced for this season's release, the popular "Irish Eyes Are Smiling" and the forthcoming "Where Do We Go From Here?", is directing this sparkling story.

Dick Haymes, who recently completed the role of the son of a Broadway night-club star in "Billy Rose's Diamond Horseshoe," will portray the romantic male lead. He will appear opposite Maureen O'Hara. This will mark the return of Miss O'Hara to this studio since her baby was born. It also will be her first co-starring role in a musical.

Co-starred with Miss O'Hara and Haymes are Deems Taylor, the distinguished composer and radio star as well as popular Harry James and his Music Makers. James will have an important role in addition to leading his orchestra in the introduction of songs.

Reginald Gardiner, distinguished featured player of stage and screen who covered himself with glory in "Molly and Me," also is in the cast of "Kitten On The Keys." B. S. Pully is another who has a principal comedy role.



MAUREEN O'HARA

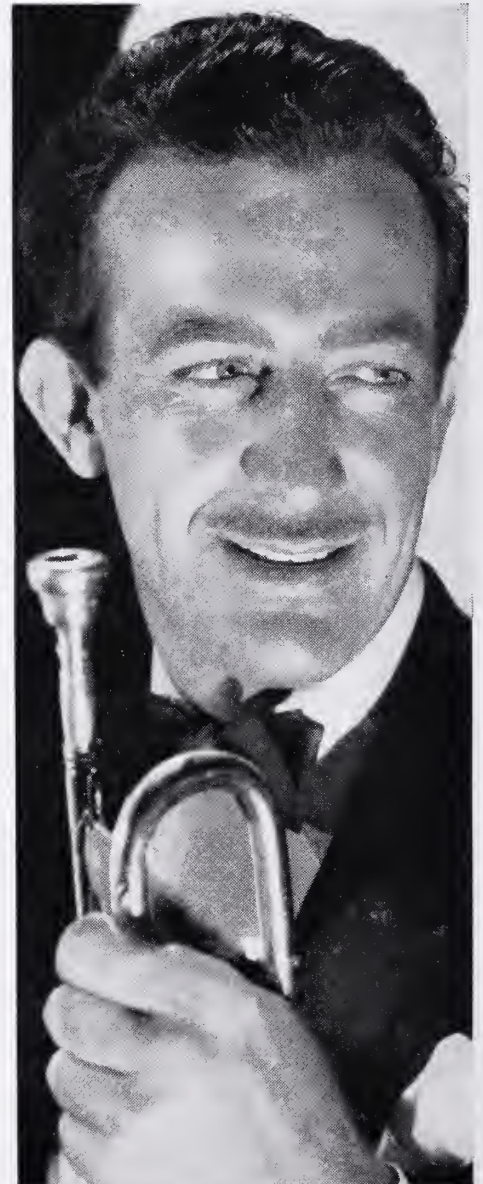
DICK HAYMES' STAR ZOOMS

Every prediction made for Dick Haymes has materialized. Climbing swiftly to box office fame, the "sell-a-million" recording favorite has zoomed to major screen popularity. In fact, his screen popularity now soars over that which he enjoyed on the radio and as a recording artist, fields in which he still is outstanding.

Few movie careers have developed as rapidly, or as solidly, as his. Not so long ago Dick was heralded "King of the Juke Boxes." He launched his screen career in "Four Jills In A Jeep," but it was in "Irish Eyes Are Smiling" that he appeared to best advantage. In fact, he did so well in that musical that he was, by demand of his admirers, given the singing, romantic role opposite Betty Grable in "Billy Rose's Diamond Horseshoe." His next will be a co-starring role in "Kitten On The Keys."



DICK HAYMES



HARRY JAMES

"THE SHOCKING MISS PILGRIM"

SHE WAS THE FIRST STENO AND GOT WHAT SHE WANTED

The first girl stenographer—what a daring person she was! In those long bygone days girl had no place anywhere but in the home—and for one to even suggest that a business office would be an innocent environment for a young lady was to virtually commit a felony!

But, there was one girl who had a mind of her own—and vision. She dared break conventions—and become a stenographer!

And thereby hangs as amusing a tale as has been written into any book or that has been flashed on the screen.

Appropriately titled "The Shocking Miss Pilgrim," this company is preparing for future filming a screenplay that will again stress the claim of unbiased observers that it is 20th Century-Fox which sets the entertainment fashion—and pace.

"The Shocking Miss Pilgrim" will have a musical background and it is proposed to produce it in Technicolor. While William Eythe, recently seen in "A Royal Scandal," has been named for the romantic male lead, the title role will go either to Betty Grable or June Haver.

The part is what Hollywoodians would call a "natural" for Miss Pilgrim, the first typist-steno-secretary. She was a girl who was as pretty as a picture to look at, radical they would have called her today, the recipient of proposals galore, the belle of her town, but a talented lass with an ambition to carve her own career.

She had a mind of her own—and knew what to do with it. She knew what she wanted—and she got it, particularly on the romantic side. A remarkable girl? Indeed—and a match for any man she proved herself, but what a sense of humor. "The Shocking Miss Pilgrim" should be one of the highlights of the year 1946.



JENNIFER JONES HEADS CAST IN LUBITSCH'S "CLUNY BROWN"

A REFRESHING, BUT UNPREDICTABLE DAUGHTER OF A PLUMBER GOES IN SEARCH OF ROMANCE WITH STARTLING COMEDY CONSEQUENCES

Meet the saucy, unconventional, restless, love-seeking plumber's daughter—Cluny Brown!

A more delightful girl has never been written into a book—and in Margery Sharp's "Cluny Brown" this studio has found a vehicle that should make one of the most delightful treats of the 1945-46 year.

Written by the author of the famous book and stage hit, "The Nutmeg Tree," Cluny Brown's refreshing adventures have, in the opinion of critics, made one of the finest and most exciting novels of the times.

Ernst Lubitsch read proofs of the Margery Sharp book—and before the latter appeared he urged the studio to acquire the screen rights. A keen student of character and a particularly astute appraiser of characters who lend themselves ideally to his rare type of screen entertainment, Mr. Lubitsch fell "in love" with Cluny Brown at first reading.

Samuel Hoffenstein and Betty Reinhardt are at the moment polishing up the screenplay. This pair is particularly well-suited for the transformation of the novel into a picture vehicle, but it will be the Lubitsch "touch" that will round this out into an attraction of much promise.

That Lubitsch should adore Cluny Brown is not surprising, for both have a remarkable sense of humor—and an adoration for the unusual. And, all who have read "Cluny Brown" will agree that she was a most unusual person, the contrasting environments in which she moved notwithstanding.

Jennifer Jones, whom this company soared to stardom from absolute obscurity, has been chosen by Lubitsch himself to create Cluny Brown on the screen. This is a characterization that will differ completely from any in which she has appeared. This fact will add fascination to the screen portrayal, in the opinion of Lubitsch.

One more word about Lubitsch and "Cluny Brown." Since "Heaven Can Wait" he has confined his creative chores to the supervisory prerogatives of a producer, leaving the directorial end of his vehicles to others. Otto Preminger, for instance, directed "A Royal Scandal" and Joseph Mankiewicz

served in the same capacity in the picturization of "Dragonwyck." But, Lubitsch himself will direct, as well as produce, "Cluny Brown."

"Cluny Brown" is the first starring vehicle under the agreement Darryl F. Zanuck has made with David Selznick regarding Miss Jones' appearance in one production per year for this company. Since 20th Century-Fox introduced Jennifer Jones to moviegoers in "The Song of Bernadette" she has personally scored in "Since You Went Away."

Commenting on the book, The New York Times' critic said:

"'Cluny Brown' is as exhilarating as a long, refreshing drink spiked with the spirit that cheers. With raffish gayety that is her own style, Miss Sharp has produced a character who is blood sister to all the lovable women who achieve distinction by the guilelessness with which they pursue their self-appointed course.

"Miss Sharp's characterization of Cluny is as joyous a bit of portraiture as has ever graced a smiling page. She is equally delightful in portraying the people among whom Cluny moves in her awkward, long-limbed gait."

The New York Herald-Tribune reviewer was equally as enthusiastic and labelled "Cluny Brown" one of "the most refreshing characters and stories written in a long time."

Cluny Brown, in fact, would feel very much at home with Julia of "The Nutmeg Tree." Cluny has as much sense as most girls, willing, good-tempered, tall, but not a lovely. She is the niece of a plumber, who, thinking she should go into service instead of dipping into the experience of being seduced, ships off to the estate of a British nobleman.

But, life is never simple where Cluny is. And in this noble household undergoes a succession of exciting adventures—and it is there that she meets Belinski, a famous Polish writer and exile. What happens makes one of the most startling comedy romances ever written—a story that Lubitsch can be depended upon to transfer to the screen in a style that should be one of his best entertainment creations. The book itself, say its publishers, is now in its seventh printing.



Gene Tierney as Tina, blonde daughter of a fisherman of an American-occupied Sicilian town, the locale of John Hersey's best-seller novel, "A Bell For Adano," produced by Louis Lighton who made

"A Tree Grows In Brooklyn," and directed by Henry King, who megaphoned "Wilson" and "The Song of Bernadette." As a blonde, Miss Tierney seems more glamorous than ever.



"A BELL FOR ADANO" THE PERFECT PICTURE

A GREAT AND MEMORABLE NOVEL ATTAINS
GREATER POWER IN ITS PICTURIZATION!

Universally acclaimed one of the finest dramatic stories of the past ten years, John Hersey's "A Bell For Adano" comes to the screen with greater power!

But, this will surprise none who followed development of this company's preparations for and the actual filming of this sensational story.

But, this will surprise none who followed development of this company's preparations for and the actual filming of this sensational story.

To date its publishers report the sale of more than 500,000 copies of the novel. Readers Digest, with a circulation of 10,000,000 readers, featured a condensed novelization. Later Liberty Magazine, with a readership of 3,500,000 featured another condensation, so widespread was public interest in the story.

Still, later, with interest mounting, Coronet featured it—and that publication reportedly reaches 5,000,000 people. It was a Book League of America selection. It earned the Imperative Award of the Council of Books in War-Time. And it was the "best 'must' book of 1944" selection of 1944.

No novel, based on contemporary drama, has had a wider readership—nor made so profound impression on so many people as has "A Bell For Adano."

But, so sensational was the drama that the studio had to proceed cautiously, but courageously. Result: a powerful picturization of this astounding, dramatic story.

The production genius of Louis D. Lighton, who has to his credit "A Tree Grows

In Brooklyn," "Lives of a Bengal Lancer," "Captains Courageous," "Test Pilot," "Skippy" and others; the magic of Henry King, who directed "Wilson," "The Song Of Bernadette," "In Old Chicago," "Alexander's Ragtime Band," "Lloyds of London," "The Country Doctor" and others, and the warm, earthy writing touch of Lamar Trotti, who won the Academy award several weeks ago for "the best original story ('Wilson')." These, plus never-to-be-forgotten by the emotional performances by John Hodiak as Maj. Joppolo (right) and Gene Tierney as the blonde Italian peasant-girl, Tina, and the comedy of William Bendix, add up to one possible total: perfection.

And "A Bell For Adano" is the picture picture. Producer Lighton and Director King hand-picked the large cast to make it a flawless setting for a tremendously romantic, at time hilarious, but always deep-moving story. The results are so compelling, in the opinion of those who have seen "A Bell For Adano," that they have not the slightest qualms over its reception throughout the world.

Supporting players include such talent as Glenn Langan, Richard Conte, Stanley Prager, Henry Morgan, Montague Banks, Reed Hadley, Roy Roberts, Hugo Haas, Marcel Dalio, Fortunio Bonanova, Henry Armetta, Roman Bohnen, Luis Alberni, Eduardo Ciannelli, and others among Hollywood's most talented character actors.

With every top actor in Hollywood eager

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"A BELL FOR ADANO"

(continued)

JOHN HODIAK GENE TIERNEY PERFECT PAIR

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to play the central role of Major Joppolo, Lighton never considered any one but Hodiak, who was scheduled by his home studio, Metro-Goldwyn-Mayer, to appear opposite Greer Garson in "Valley of Decision." His services were finally secured when 20th agreed to release Gregory Peck for the role in trade for Hodiak as Joppolo.

When ace scenarists Lamar Trotti and Norman Reilly Raine had completed the screen play in the record-breaking time of three weeks, working directly from the Hersey novel, Director Henry King was assigned to bring the story to life on the screen.

On technical military details, demanding authenticity comparable to actual military procedure, King was aided by the highest ranking service advisers ever attached to a single film. Serving for the army was Lt. Col. Wilson Williams, former deputy director of the Public Health Sub-commission for the for the Allied Control Commission, policy-making authority for the Allied Military Government—the same AMG of which Hersey's Major Joppolo was an authority.

To insure authenticity of detail in naval sequences, the Navy designated Capt. Morton Seligman, here of the U.S.S. Lexington in the Coral Sea battles. In the middle of production, when Williams was ordered by the army to return to active duty, Major John L. Porter, veteran of important American campaigns in Bizerte, Africa, and Italy, was assigned as army technical director to replace him.

Aside from its "first" as a post-war film, "A Bell for Adano" also is the first film ever to be made at the same time a Broadway play of the same name was running in New York. But although both are from the same John Hersey novel, there is no other connection between the two.

In order that no member of the film cast might be influenced by the stage presentation, King gave specific instructions that none should see or read the New York version until the film was completed. The two were not in competition, he contended, and with each presentation in a different medium, they should neither compare nor conflict.

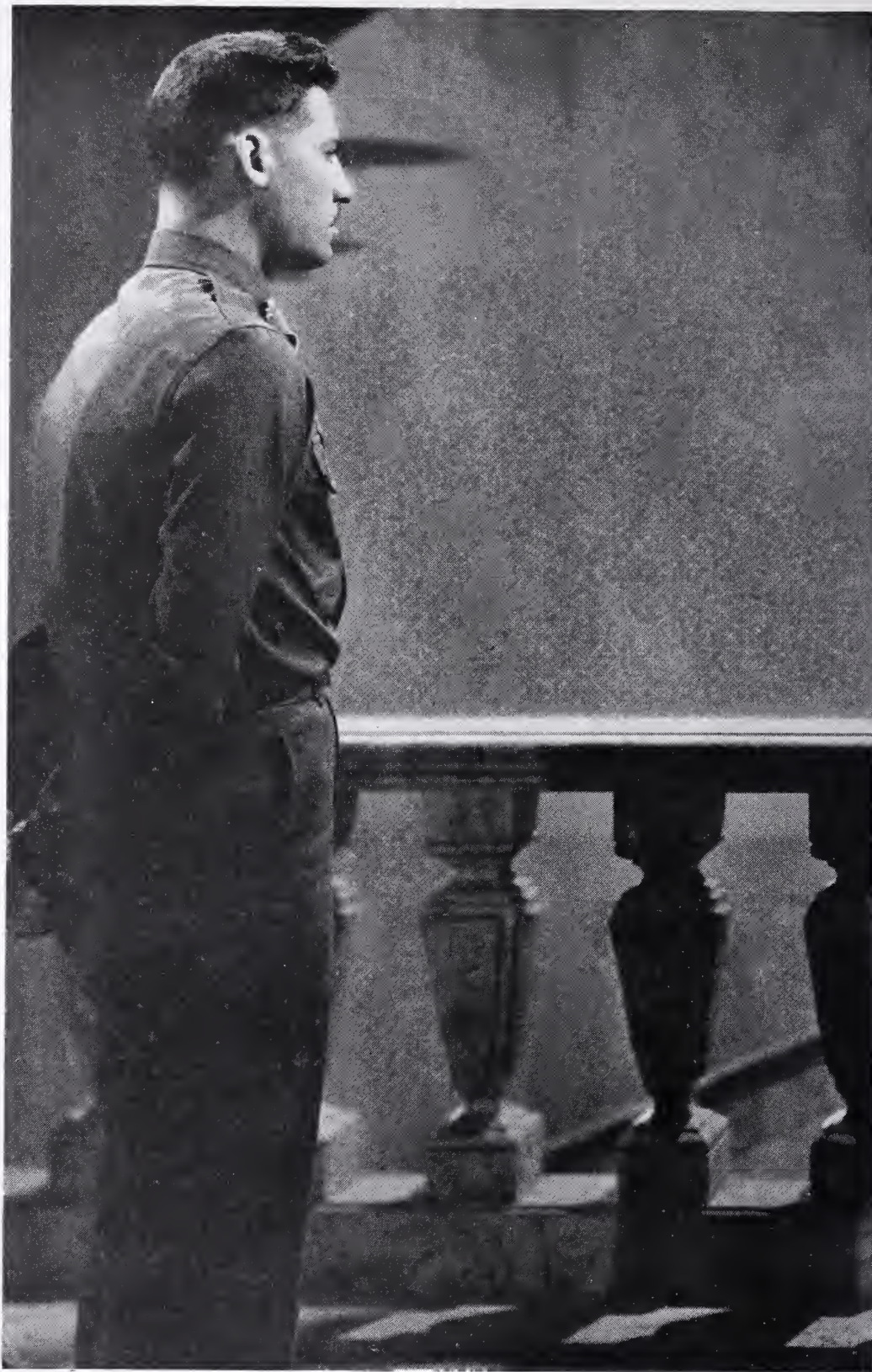
Lovely Gene Tierney was a "natural" selection for the role of Tina, the beautiful Sicilian girl who befriends the lonely Major. Gene, long-called the screen's most international actress because of her multiple ancestry—French, Irish, Spanish, Italian, and Swedish,—needed no makeup for her lovely olive skin, wore only lipstick.

For the first time on the screen, Miss Tierney—Mrs. Oleg Cassini in private life—appears as a blonde, as was the Tina.

Miss Tierney was not the only one ordered to change her screen appearance to meet the requirements of the Hersey characters. Her co-star, John Hodiak, underwent a severe military hair-cut, also grew a thick black moustache for his role of the sincere, straightforward American major who brought the real spirit of democracy to the town so long under the heel of Fascism.

Selection of Hodiak to play Joppolo marks a major milestone in the career of the young newcomer who came to Hollywood via an ether role as radio's original "Lil Abner." Hodiak, under contract to MGM, is that Hollywood paradox, an actor who achieved recog-

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CHARACTER THAT WILL STIR EMOTIONS

The selection of John Hodiak to play Major Joppolo was popular with readers of the best-seller. There could not be any doubt about that, for thousands of them so informed the studio by mail. That Hodiak should be given a role no less than nine other outstanding male stars sought was not surprising to producers, for it is at 20th Century-Fox where he has made his greatest stride.

His first major screen assignment in "Lifeboat," opposite Tallulah Bankhead, was ranked among the finest performances of last year. And, indeed, his work in "Sunday Dinner for a Soldier" has added no little to his histrionic stature. Meantime, Hodiak is among the "hot-

test" box office "names" in motion pictures.

But, his Major Joppolo is a characterization that will live for years—and compares favorably with any of the past years' Academy award-winning male performances. He makes Joppolo into a human and understandable character, a role that will stir the emotions of all who will see this picturization of "A Bell for Adano."

In the prize dramatic, male role of the cinema year he again shows he has every right to the high rating women throughout the world have accorded him.

Major Joppolo will make him second to no male screen star—in box office power or in public popularity!



THE VISION OF BLONDE LOVELINESS

As different is Gene Tierney (above) as Tina in "A Bell for Adano" as she was in "Laura"—and just as astoundingly in the verve and freshness she brings to the portrayal. She is not only a new vision of blonde loveliness, but she plays her role with fire and certainty.

Hers is a heart-winning performance. As the belle of the village, her ravishing blonde beauty makes her a standout with the GI's in the occupation army. And in some tender, romantic scenes with John Hodiak (see opposite page), she again turns in a characterization that will not soon be forgotten.

Miss Tierney's Tina makes the role one of the most fascinating and romantic the screen has

beheld in a long time. But, her beauty and talent are no secret. Recently *Look Magazine* selected her, along with Linda Darnell, Hedy LaMarr and Ingrid Bergman, as one of the four most beautiful women in Hollywood.

She has developed into a glamorous emotional actress, whose passionate portrayals have, according to exhibitors who have thrived on "Laura," made her one of the most potent box office "names" of the year. That she will follow "A Bell for Adano" with two highly dramatic roles—in "Dragonwyck" and "Leave Her to Heaven," also best-selling novels—is news that has cheered theatre operators and managers. On other pages Gene is pictured in "Dragonwyck."

"A BELL FOR ADANO"

(continued)

INSIDE STORY OF FILMING A BEST-SELLER

Continued from Page 74

nition and ultimate stardom entirely through loan-outs to another studio. That studio was 20th Century-Fox, who took an obscure young bit player and handed him the important lead opposite Tallulah Bankhead in "Lifeboat," returned him to MGM a "name" worthy of important leads with such stars as Lana Turner and Ann Sothern.

As Hodiak's sympathetic aide, William Bendix delivers one of his finest performances in the role of Sergeant Borth, had to learn to pound a typewriter for scenes involving military paper work.

Incidentally, Bendix's weekly Coast-to-Coast broadcast, "The Life of Riley," according to latest radio program ratings, has developed into one of the most widely listened-to sketches. More than 130 stations feature it every Sunday night.

And in "A Bell for Adano," Director King credits Bendix with a performance that will be memorable: the finest "drunk" scene on record. One of the most poignant sequences of the film is that in which Bendix as the teetotaler sergeant, takes to the bottle when he learns his respected superior officer is to be relieved of his command, in his bitterness blurts out the news to the heart-broken Joppolo.

Handsome, six-foot-four Glenn Langan gets his biggest "break" to date as Lt. Livingstone, the naval officer who aids Hodiak in securing a bell for the people of Adano, who lost their traditional bell when the Germans melted it down for ammunition. Langan was brought to Hollywood after his fine Broadway performances in "A Kiss for Cinderella" and "Johnny Belinda."

In the key role of Nicolo, the Sicilian soldier who brings Tina the news of her lover's death, is Richard Conte, also recruited from Broadway. His dialog in that sequence is the longest speech in Hollywood history, covering five pages with 150 consecutive lines.

Stanley Prager, the rotund comedian lifted from the Broadway cast of "Eve of St. Mark" to repeat his role in the 20th Century-Fox film version, advances his career as Sgt. Trapani.

Prager's pal in off-screen antics, Henry Morgan, plays Capt. Purvis, head of the military police, who reports to Joppolo's superior officers when the major countermands a general's order, claiming "I'm not going to burn for anybody."

Monty Banks, veteran comedian of the silent slasticks, and later a producer-director of English films, resumes his acting career with a top comedy spot as the Italian interpreter for the American forces. This is Banks' first film since 1928, although before that time he had appeared in 160 pictures. Now married to Gracie Fields, Banks produced most of the films in which the English comedienne starred before coming to America.

Credited with equally fine performances are Reed Hadley, as the naval commander who agrees to open Adano's port to fishermen; Roy Roberts, as the irate colonel who gives vent to terrific rages over Joppolo's many demands on behalf of the Adano citizens; Hugo Haas, as the sympathetic Sicilian clergyman who convinces the cynical townspeople that Joppolo sincerely wishes to serve their best interests; Marcel Dalio, as the voluble janitor

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A CLASSIC IN HUMAN EQUATIONS

While the locale of "A Bell for Adano" is war-torn Italy, its story values are mainly in the human equations: the down-to-earth reactions of bewildered people to their liberators. In this case the liberators were the American armed forces.

These values are fully stressed in the screenplay. The screenplay itself was written with tenderness, a touch of deep and warm romance, a wealth of color in its scope of entertainment.

Certainly, Producer Lighton and Director King have time and again proved their genius to show at their best when dealing with stories about people.

That "A Bell For Adano" is eagerly awaited by the millions who have read the book is not surprising. In whatever form the John Hersey story has been told it has proved outstandingly popular. It is genuinely as important a motion picture as has been created during this decade.

As he did with Betty Smith's "A Tree Grows In Brooklyn," Producer Lighton has kept to the story line, given it heightened entertainment where he felt it was needed, and injected humor in spots where it could use that phantom quality.

The fact is that "A Bell For Adano" is entertainingly the first post-war story to be filmed about World War II, and the human problems of military occupation of conquered territory.

The great power of Hersey's story may be better understood when the reader is informed that the screen rights to "A Bell For Adano" were purchased before the book itself hit the stands. In fact, when the novel was published in February 1944, the studio was already making preparations to accord it the most careful production.

Reaction of a paying audience at a recent Coast preview and of shrewd film-buying tycoons, who viewed a "rough-cut" at the studio several weeks ago left no doubt that "A Bell For Adano" will make motion picture theatre box-office history.

The three scenes on this page picture the drama in the production, the conflict among humans, how the Sicilian village looked when the American forces rode into it, and the villagers' mass-meeting, the donkey whose stubbornness wrote a none too happy paragraph in a chapter of liberation.





WITH WILLIAM BENDIX

The delineator of radio's increasingly popular hero of "The Life of Riley"—William Bendix (at typewriter talking to John Hodiak)—as Major Joppolo's sympathetic aide, gives a portrayal that furnishes "A Bell for Adano" with no few of its most poignant scenes. His "drunk" scene is one that the moviegoer is not likely to forget—and the best thing he has done on the screen. Above and at right Hodiak and Miss Tierney in two warm sequences.

"A BELL FOR ADANO"

(continued)

A MEMORABLE PRODUCTION

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who insists upon the bell as Adano's greatest need, greater even than food; Fortunio Bononova, as the pompous chief-of-police under Fascist rule; Henry Armetta, as the vehement driver of the balking donkey which blocks Adano's road from the military; Roman Bohnen, a worried cartman who worries that water may not be brought into the city; Luis Alberni, who disagrees that Adano's bell is more important than feeding its people; and Eduardo Ciannelli, as the terrified Quisling mayor.

Building of the outdoor village set of Adano was the largest steel set construction scaffolding job in the set-building history of Hollywood.

Not only was the studio's entire 15,000 linear feet of scaffolding from 14 to 70 feet high used, but another 16,000 feet of scaffolding was rented for use of the 275 workmen who labored in two eight-hour shifts for five consecutive weeks to erect the outdoor set, built first to simulate a bombed city wracked by dirt and rubble.

Art directors, headed by Mark Lee Kirk and general art director Lyle Wheeler, who was responsible for the impressive Brooklyn tenement set of "A Tree Grows in Brooklyn," made three complete models of the town based on months of research.

Building of the Adano village set brought to light the fact that 17 of the 18 permanent outdoor sets at 20th Century-Fox were originally built for Henry King films: Chicago street, New York street, Bernadette street, and Washington street, for example, first constructed for "In Old Chicago," "Little Old New York," "The Song of Bernadette," and "Wilson. Only exception is the Chinese village constructed for John Stahl's "The Keys of the Kingdom."

In building the cinema Adano, set designers had not only to consider innumerable details of accuracy and realism, but also the practical consideration of planning economy of camera effort.

Responsible for photography was this year's Academy award-winning Joseph LaShelle, ASC, whose camera work on "Laura" drew critical raves. His intricate camera angles through the narrow streets of Adano are said to represent the finest and clearest outdoor photography yet on film.

Musical background for the production was written by Alfred Newman, who also composed the score for "The Song of Bernadette," with orchestra arrangements by Edward Powell.

With art direction by Lyle Wheeler and Mark Lee Kirk, set decorations were handled by Thomas Little and Frank E. Hughes. For Barbara McLean, Hollywood's top feminine film editor, "A Bell for Adano" marked the 15th film with Henry King, with whom she also worked on "Wilson." At the start of "A Bell for Adano," she received a beautiful gold bracelet and medallion, inscribed, "To Bobbie—who cut a president and got away with it," from Alexander Knox.

As reported elsewhere in this edition, Miss McLean, several weeks ago, was given the Academy Award for her editing job on "Wilson." Those who have seen "A Bell for Adano" say she has duplicated that technical performance on a picturization that is awaited by keen interest by millions, for the transfer of this story to the screen is another courageous move on the part of the studio determined to produce what the public wants.

Costumes for the film were designed by Yvonne Wood, and Ben Nye handled makeup. Special photographic effects were supplied by Fred Sersen, and sound was engineered by W. D. Flick and Roger Heman.



A heart-tugging scene (above) from "A Bell for Adano" that speaks for itself. Below, Monte Banks, who scores a "comeback" as a screen comedian as the interpreter, is the center of this happier sequence from the same production. This is his first acting role in an American-made picture in years.



JOHN HODIAK TO TOP "RED QUARTER" CAST

THE "CASBAH" OF MARSEILLES IS TO BE LOCALE OF ANDRE DAVEN ROMANTIC DRAMA

To John Hodiak, idol of feminine moviegoers, goes the top male role in "Red Quarter." The co-star of "A Bell for Adano" and "Sunday Dinner for a Soldier" has, thus, annexed another colorful characterization.

The "casbah" of Marseilles, France, will be the locale of this romantic drama. The "casbah" is a maze of dirty, sunless streets—the refuge of the derelict and the poor—and is known to its inhabitants as "Red Square."

Andre Daven, the famous French producer, who recently completed "Nob Hill," the Technicolor musical with George Raft, Joan Bennett and Vivian Blaine, knows well the locale of "Red Quarter" which he has been assigned to create for the diversion of patrons of motion picture theatres the world over. In fact, "Red Quarter" is an original that Daven penned.

Present plans call for start of production late in the coming Fall or early Winter, which means that, if this schedule is adhered to, "Red Quarter" will, in all probability, be available early in 1946. Primarily a love story, the drama of "Red Quarter" has the action taking place in November of 1942 when the inhuman Nazi machine was marching on the historic Mediterranean port of France.



John Hodiak



"PARTY LINE", HEART-BEAT OF LIFE IN THE SMALL TOWN

Chalk up another major story purchase by this company!

This time the screen rights to the current popular book, "Party Line," by Louise Baker, are involved.

Characterized "the heart-beat of life in the small-town," as one critic put it, "Party Line" is the sort of story one cannot put down until all of it has been read. Robert Bassler, who has produced "Thunderhead, Son of Flicka," "My Friend Flicka," "Hangover Square" and other screen adaptations of popular books, will produce "Party Line," a film treatment of which Leonard Praskins is now writing.

But, let Barbara A. Thatcher of the New York Herald-Tribune tell you more about the book itself:

"To the list of entertaining, nostalgic-soaked books about small-town life in America, add one more. This time the setting is Mayfield, Calif., but it might as well have been a town in Illinois or Massachusetts. The tale is told partly from the reminiscences of the author whose own girlhood was spent in a Mayfield, but mostly it is gleaned from the earphones of Miss Elmira, for forty-three years switchboard custodian and petty tyrant of the town's party lines.

"Those were the days when a telephone was a luxury instead of a necessity and the party line was the answer to a woman's prayer. In place of today's radio soap operas, she had her neighbor's conversations for distraction. Instead of bridge luncheons, she had six-way conversations by the hour. Instead of the movies she followed the joys and vicissitudes of the town simply by lifting the receiver from its hook.

"Mrs. Baker's mother was pretty scrupulous.

She tried not to listen when some one's else number rang, except, of course, after 10 o'clock. After 10 every one listened, for a call then meant sickness and it was only neighborly to see if one could help. Others were not so careful and frequently gossip waxed so hot that Miss Elmira refused to plug in any more chatter-boxes.

"Sometimes the redoubtable operator went further and offered a piece of her own mind to her clientele. It was by a series of judicious telephonic interjections that Miss Elmira boosted the fortunes of beautiful Blossom Tramlin (the element from the wrong side of the tracks) in spite of the town's arch snob, Mrs. Cartwright.

"What Miss Elmira couldn't handle alone she often accomplished with the aid of Uncle Willie. Uncle Willie ran the newspaper. He was sensible enough to know no paper could succeed unless it had at least one hundred local names in every issue. 'After all,' said he, 'we have to compete with the party line.'

"Together, Uncle Willie and Elmira saved the good name of the authors father. As county Y.M.C.A. executive, father was expected to and did lead a decorous life—one could scarcely do otherwise on his salary.' When his young daughter began collecting old whisky bottles all hell nearly broke loose. For father threw them all into his own ashcan, and when the garbage collector's wife reported on the party line how many bottles her husband had taken from that one house, father practically lost his job. By threatening to publish the names of those whose cans had originally been rifled and by getting across his point through Miss Elmira as well as in the columns of 'The Courier,' Uncle Willie soon stilled the uproar."



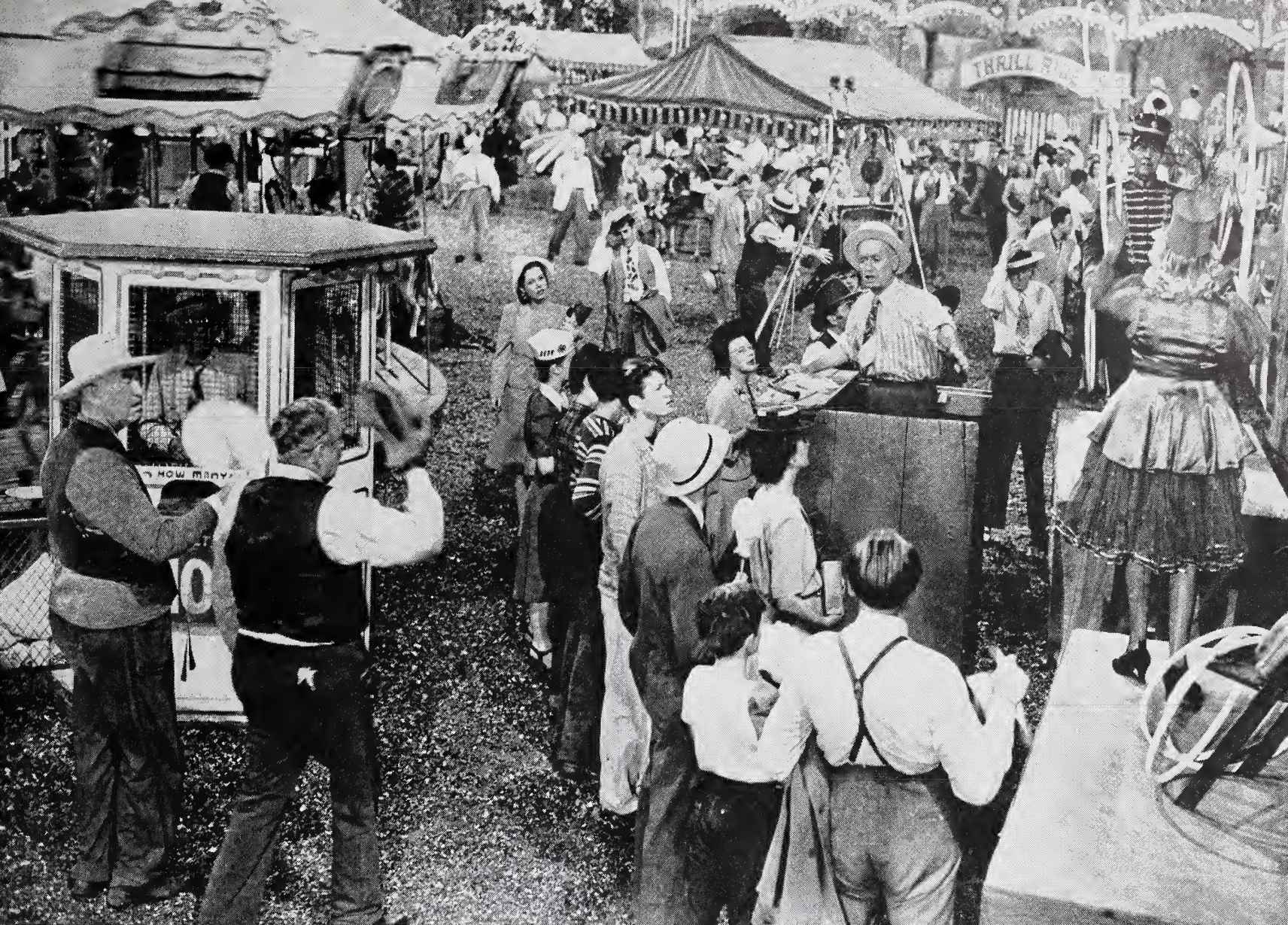
Sketches by Voorhies in "Party Line."



Jeanne Crain's most important role to date is that of Margy Frake, the farm girl whose family's adventures are dramatized in a Richard Rodgers-Oscar Hammerstein II musicalization of Phil Stong's best-known novel, "State Fair." Off to the annual Fair she goes, "for a change"—only to return with her entire outlook on and her very life

permanently changed. And, in the end, she gets "her man."

Charles Winninger plays her father, Fay Bainter her mother, and Dick Haymes her brother. Co-starred with them are Dana Andrews as the ambitious reporter of a Des Moines newspaper and Vivian Blaine as an entertainer who "follows" the Fairs.



'STATE FAIR' IN TECHNICOLOR

RICHARD RODGERS AND OSCAR HAMMERSTEIN II WRITE A MUSICALIZATION OF PHIL STONG'S BEST-SELLER NOVEL THAT IS REVOLUTIONARY ADAPTATION

Many important developments are looked forward to in 1945-46, but, for operators of motion picture theatres and for moviegoers, as well as the industry itself, none will be more important than the world premiere of the Richard Rodgers-Oscar Hammerstein musicalization of Phil Stong's best-known novel, "State Fair." And it has been produced in Technicolor.

The costliest, but, at the same time, the most original musical, "State Fair" will revolutionize this form of screen preparation. Just as Rodgers and Hammerstein swept showmen, critics and public off their feet with their stage hit, "Oklahoma!", so their treatment of "State Fair" brings cheers of satisfaction from the millions who make up the moviegoing population.

More than two years in preparation, "State Fair" will come to the screen with a new formula—and with everything to assure it being the most potent box office musical attraction show business has created. William Perlberg, who turned out "The Song of Bernadette" and who has "Where Do We Go From Here?" coming up later this season, has produced "State Fair."

He was reunited with the director—Walter Lang—who made Perlberg's major success, "Coney Island" on the making of "State Fair." Leon Shamroy, the cinematographer who won this year's Academy Award for the best cinematography in a Technicolor picture (for "Wilson"), photographed "State Fair." Shamroy also photographed "A Tree Grows in Brooklyn" and "Where Do We Go From Here?"

They, plus a star-studded cast, including Dana Andrews, Jeanne Crain, Dick Haymes, Vivian Blaine, Charles Winninger, Fay Bainter and William Marshall, have combined to make out of "State Fair" a screen entertainment that will linger as long in memory of amusement-seekers as did the

stage presentation of "Show Boat." That is the opinion of everyone who has been privileged to see "rushes" of "State Fair," for which Hammerstein and Rodgers wrote the book, lyrics and music.

Phil Stong's novel made a great silent picture with the late Will Rogers, Janet Gaynor, Lew Ayres, Sally Eilers and others. But, the presentation of the musicalized "State Fair," other than the story content, bears no resemblance to the original version. This new "State Fair" will live long after most of the so-called "great" movies have been forgotten.

In the days when motion picture road-shows were in order, "State Fair" would have run on and on at \$2.75—and had no trouble attracting SRO business for long periods of time on a price scale with that top. "State Fair" is that bigger, more important and vital entertainment than anything, with music, that has gone on before.

For the first time in her career, Jeanne Crain has a singing role. Outstanding among the surefire song hits are "It's a Grand Night for Singing," "It Might as Well Be Spring," "All I Owe Iowa" and "That's for Me."

Those who have heard the tunes insist that Hammerstein's lyrics for the "State Fair" music are the best he has written. There is much promise and significance in that conclusion when one recalls that Hammerstein wrote the words for the songs heard in "Show Boat," "Carmen Jones," "The Desert Song," "The New Moon," "Sunny," "Music in the Air," "Oklahoma" and "When I Grow Too Old to Dream" from "The Night Is Young."

The name Richard Rodgers, in the amusement world, is synonymous with the best music, songs that have been among the most popular America has heard, hummed, whistled, played and sang in the past 25 years. In addition

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At left, lovely, sweet Jeanne Crain, as Margy, looks into the mirror preparatory to donning her "best dress" for her visit to the State Fair with her folks. Above, Wayne (Dick Haymes) is puzzled by the excuses the singer (Vivian Blaine) continues to offer when she tries to answer affirmatively to his proposal of marriage.

RANKS ONE OF MOST IMPORTANT PICTURES

YOUTH, STORY, MUSIC, ROMANCE, COLOR, COMEDY AND SUSPENSE

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to "Oklahoma!" Rodgers has composed music for such notable stage musical hits as "Babes in Arms," "A Connecticut Yankee," "Chee Chee," "I'd Rather Be Right," "I Married an Angel" and "On Your Toes."

Although Miss Crain, incidentally, has never sung before professionally, her father, a baritone, has sung on the radio. Charles Henderson trained her voice for singing in "State Fair."

In addition to Miss Crain, others who will sing the eight songs in "State Fair" are Dick Haymes and Vivian Blaine, the latter playing a singer who "follows the Fairs."

But, music is heard in the background through most of the picture—throughout the State Fair sequences which make up the whole story with the exception of a few moments spent in readying the family on the Iowa farm for their trip to the annual carnival.

In addition to those mentioned, the cast co-stars Dana Andrews, Charles Winninger and Fay Bainter and features Donald Meek, William Marshall, Phil Brown, Henry Morgan, Percy Kilbride, Tom Fadden, Jane Nigh and others.

The story of "State Fair" starts at the Frake farm in Iowa. Abel Frake (Charles Winninger) and his wife, Melissa (Fay Bainter), and their daughter, Margy (Jeanne Crain) are excitedly preparing to start their journey to the Fair. Melissa welcomes the Fair because it is an opportunity to escape the monotony of her life. It is understood that she is to marry a neighbor, Harry Ware (Phil Brown), but sight of his photograph prompts her to speed up her packing.

The telephone rings and it is Eleanor (Jane Nigh, calling to disappoint him with the news that she will not be able to go to the Fair with him. Margy is singing all over the place, drops into a porch swing and sings, again, "It Might as Well Be Spring," when Harry arrives—to tell her he has seen a farm he plans on buying when they are married. He proposes again—but she insists there will be no answer until she has returned from the Fair.

That night, with Blue Boy aboard, the Frakes start for the Fair, and next day they pitch a tent, setting up their trailer in a camp adjacent to the Fair grounds. Pa is worried about Blue Boy; he refuses to get up off the floor of his pen in the Swine Pavilion, or to eat. Ma is busy with her mince-meat concoction with which she hopes to win a prize—so off go Margy and Wayne to the Midway.

Wayne detects a barker (Henry Morgan) at a Hoopla stand who is trying to interest people in throwing three rings for a dome at the various prizes on plush-covered discs. Wayne accepts the challenge and just about cleans the concession out of its merchandise. An argument ensues, but Emily, a professional singing "follower" of the Fairs, prevents a fight. But, this she does through a ruse, claiming her father is the Chief of Police. Wayne is smitten by her beauty and tries vainly to date her.

As he fades out whistling "Our State Fair" he walks past the roller-coaster

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"STATE FAIR" FOR ALL SWEETHEARTS

A sweeter love story than is unfolded in "State Fair" has never been shown on any screen. It is a story told for the joy of all who love someone—those who love a maid, those who love a boy, those who love their mother and father, those who love their brother, those who love their sister, those who are in love with love, or in love with anyone or anything!

But, "State Fair" is not limited to the love of the girl from the Iowa farm (Jeanne Crain) and the newspaper reporter from Des Moines (Dana Andrews (above)). It is a picture of many loves—of the family for every member, of wife for husband and vice versa, of love of neighbors.

Into no story, no musical score has there been injected so much love interest—and that will please, inspire and make the world's millions forget, if for even a short period, that there are any scoundrels who dreamed of power at the expense of peace-loving peoples.

"State Fair" was great as a novel. It becomes a motion picture memory of which millions, particularly Americans, will cherish for years. Escapist entertainment? Definitely, and more, for "State Fair" is destined to be placed by public, exhibitors and critics in an exalted class all its own. It is one of next (1945-46) season's early super-specials.

EIGHT SONG HITS ADD TO ITS APPEAL

Continued from Page 82

where, within him seeing her, Margy is trying to work up enough courage to take a ride. She does and finds herself seated next to Pat Gilbert (Dana Andrews), a reporter covering the Fair for the Des Moines Register. As the car reaches the top of an incline and starts over, Margy looks down at the steep drop and, seized with panic, rises perilously in her seat. Pat grabs her, hold her in his arms the rest of the ride—and in this manner a beautiful friendship is born.

The friendship is warmed up over a cold soft drink, during the course of which they decide that if either suddenly wants to break it up one of them just says, "Let's break it up" and they'll go separate ways. They clink glasses on it. They walk together through the Midway to the background music of "It Might As Well Be Spring." She hears her own voice singing, as if somewhere in the distance, ". . . walking down a strange new street, hearing words that I have never heard from a man I've yet to meet . . ." A remembering smile comes over her face as she glances up at the strong young face of Pat Gilbert, who promises that he will meet her that night.

In the Swine Pavilion that night, Blue Boy still refuses to get up and Abel Frake refuses to eat. Meanwhile, Wayne and Margy are walking together through Midway, each secretly trying to get rid of the other. At last they arrange it, Margy complaining of a headache and deciding to go back to the trailer while Wayne says he will go on and look for a friend he saw at the Fair last year. Margy turns back and bumps directly into Pat, who has been following her.

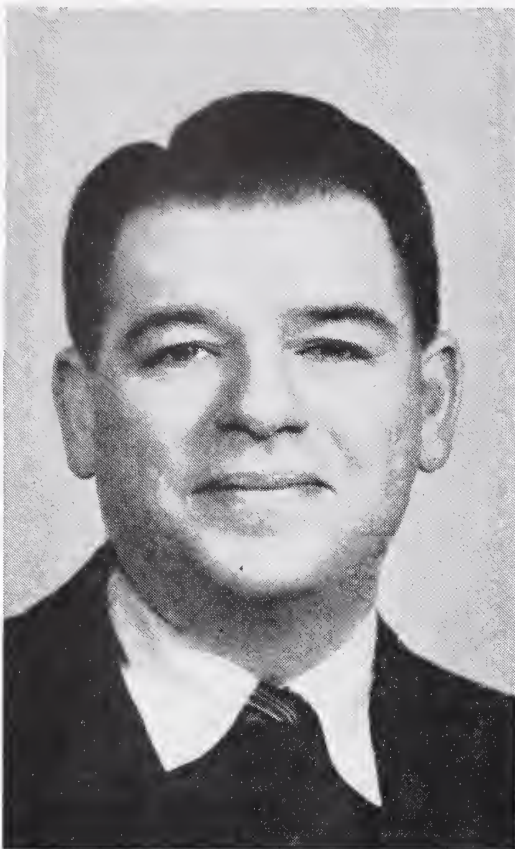
Wayne, looking for Emily, finally asks the Police Chief where his daughter is. He finds her, and the daughter happens to be named Violet and is about ten years old. Realizing that a joke has been played on him, Wayne mumbles his apologies and backs off to buy a single admission ticket to the Starlight Gardens. Inside the dance pavilion he finds Emily as the soloist for the dance orchestra singing "That's for Me." Deciding that's for him, he sticks around. A little later he attracts her attention, talks with her for a moment and then moves with her onto the dance floor.

Meanwhile, Pat and Margy go up in the Giant Swing, and the scene shifts back and forth from Pat and Margy on the swing to Wayne and Emily on the dance floor as a tenor, Marty (William Marshall), sings "It's a Grand Night for Singing." As the song goes on, others join in—including Wayne, Emily, Margy, Pat and others in the crowd.

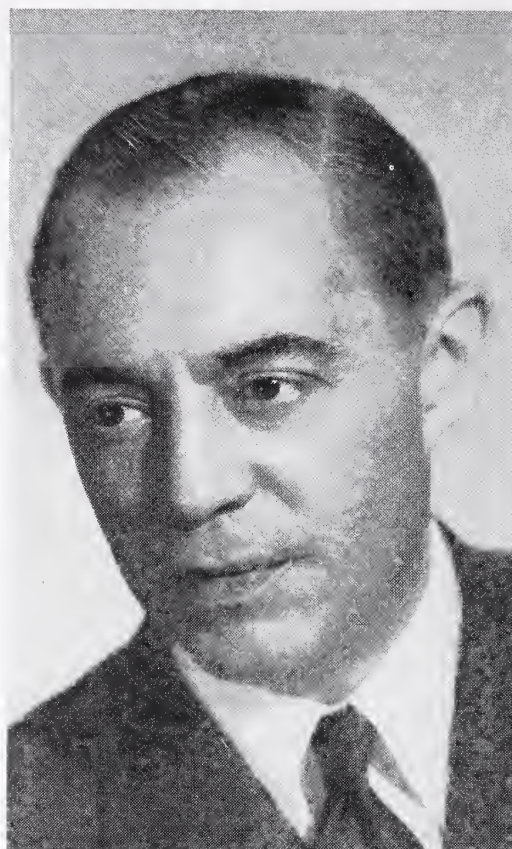
Next morning at the trailer camp Margy and Wayne admit to Melissa that they'd had a wonderful time last night. Wayne looks at Margy and says he thought she'd had a headache. She says she changed her mind and took a ride on the roller coaster.

In the Swine Pavilion, Blue Boy remains listless until a farmer brings in Esmeralda, a Duroc sow. As the music of "That's for Me" comes over the scene, Blue Boy jumps up and looks across the aisle toward Esmeralda, who reciprocates his interest

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OSCAR HAMMERSTEIN II



RICHARD RODGERS



CREATE SCREEN'S FOREMOST MUSICAL

Above, the newspaperman (Dana Andrews) and Margy (Jeanne Crain), on one of the "rides" at the State Fair fall into tune with the caliope's strains, "It Might As Well Be Spring," one of the many numbers written by Richard Rodgers and Oscar Hammerstein (at top) for this foremost of screen musicals.

Those who have heard the Rodgers-Hammerstein tunes have no doubt that "State Fair" tops

any musical accomplishment of the screen—with no less than six songs destined to compete for the No. 1 spot on the Hit Parade. Six weeks before the release of "State Fair," the studio plans to familiarize the public with the music, via radio broadcasts, for every popular band and vocalizer has virtually "begged" for the privilege of ethereally introducing the tunes. More about these plans in later issues of New Dynamo.



Emily (Vivian Blaine) introducing one of the Richard Rodgers-Oscar Hammerstein songs in the night club scene, above. At bottom of page, right, Donald Meek is responding flirtatiously to Emily's singing in the same scene.

A STORY AND MUSIC THAT WILL BE JOY TO EVERY THEATREGOER

Continued from Page 84

with a grunt that seems to say, "That's for You" as she brazenly turns her generous, curly-tailed backside toward her suitor. Now Abel is convinced once more that Blue Boy will win the grand award.

Melissa wins the first prize for sour pickles, and the chief tasting judge, Heppenstahl (Donald Meek) is so impressed with her brandy-packed mincemeat that not only does it turn out to give him a three-day hang-over, but he announces exuberantly that Mrs. Melissa Frake has won a special plaque, only given in rare cases, for "the most delicious, most succulent and spiciest mincemeat ever entered in a State Fair."

Pat and Margy are at the race-track. Pat has a bet on Tessie B, and when Margy cannot see over the crowd he picks her up and she excitedly calls the race for him. About all he can get out of her is that Tessie B is right next to another horse—Number 5—and that's Black Bonnie, the horse they've got to beat. As Tessie B wins, Margy gets so excited she bangs Pat's hat

down over his ears, musses up his tie and then slides down into the first real kiss the two have ever had as the music of "It Might as Well Be Spring" is heard.

Wayne tries to get a date with Emily for that night after the show, but Emily says it's Marty's birthday and they are giving him a party in her rooms at the hotel. She invites him to come to the party, then is called for her number and joins Marty on the bandstand. As Emily and Marty start up the steps to the stand, they are, startled by a figure leaping out at them from the shadows. The man waves a piece of music at them. He is a song plugger named McGee. They brush him off.

McGee sidles up to Wayne and tells him the troubles of song plugging. After a big buildup, he finally gets Wayne to look at the music and he starts to hum the tune. The scene shifts to Emily's suite in a Des Moines hotel and the birthday party. Marty and Emily run over a new duet. The gang joins in the chorus, but Wayne sulkily moves over to a table and makes himself another highball.

Emily asks if he didn't like the song, and Wayne says it was all right, but he is not enthusiastic about it. Marty accuses him of not liking it,

with the crowd at the party and with Emily, but Marty asks Wayne how much McGee had given him for plugging the song here tonight.



and suggests that maybe Wayne should pick out their songs for them. Wayne goes over to the piano, says he does have a song which he likes very much and which he proceeds to sing for them. It is the one he got from McGee. It makes a hit

Nothing, says Wayne, but Marty insists that Wayne has been cashing in on Emily. Wayne hits Marty on the chin and storms out. Emily follows him into the hall, says she will get rid of the party, gets his

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TOPS FOR SMALL AND BIG TOWNS

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promise to return in half an hour.

He gives her a terrific kiss, and they cut the time to 15 minutes!

The same night in a wooded grove overlooking the Fair below, Margy and Pat lie back against a tree, looking up at the sky. Pat asks her if she's really going home and marry "that guy" she's engaged to. She replies girls usually marry the man they're engaged to. She asks Pat if he thinks he'll ever marry. He says sure—sometime. She almost leads him into proposing to her right there, but his inhibitions get the better of him and he pretends to have been kidding. They promise to meet the following night at 8 o'clock in front of the roller coaster. They kiss goodnight. After she has gone a few steps she turns and calls back that she will not marry that boy of home—she couldn't marry anybody but him, ever. Before he can answer, she is lost in the shadows. Jauntily he starts down the hill singing, "It's a Grand Night for Singing."

When Margy tiptoes into the trailer she awakens Abel, who notices that the light he had left on is still burning. He sits up and notices Wayne's empty bed. He wonders. . . . Next morning in the showers Wayne is singing the same song he had sung at the party.

In the Swine Pavilion that afternoon Blue Boy refuses to move after Esmeralda has been moved. He has some tough competition from a hog named Whirlwind, and Abel is greatly worried over the outcome. Just when all seems lost, Esmeralda with a number of other sows is led up to a spot just behind a gate near Blue Boy's pen, awaiting the next judging, and her proximity causes Blue Boy to snap out of his lethargy. As they exchange "Oink! Oinks!" Blue boy goes out to win the grand award!

It is the last night of the Fair. Abel finds in the Register two items that interest him. One is a picture of Mrs. Abel Frake and daughter, Margy, just after Melissa had won the plaque for her mincemeat. The other is a story about how Mr. Heppenstahl, the judge who made the award, had been found in a seizure of delirium tremens, murmuring something about mincemeat, and that those nearby had declared they could smell brandy on his breath.

Pat is in his room getting ready to keep his date with Margy, when there is a knock at his door. In comes Simpson, a co-worker on the Register, who advises him that the Big Boss has suddenly decided to give Pat the "break" he has always wanted—a column of his own for an Eastern syndicate. Orders are to fly up to Chicago on the 8:30 plane. Pat is torn between his opportunity and his date with Margy. He finally makes his decision. He tells Simpson to tell Margy he has been called to Chicago, but that he will come back for her as soon as he can arrange it.

Margy stands beside the entrance to the roller coaster, but no one shows up. She just waits. Meanwhile, in the Starlight Gardens the crowd, led by Emily and Marty, is singing, "All I Owe Iowa," the big musical number of the picture. Abel and Melissa are at a table. Nearby sits,

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THE DAY WHEN "BLUE BOY" WAS ON PARADE

For Pa Frake (Charles Winninger) the State Fair meant just one thing: the blue-ribbon for Blue Boy; for Ma (Fay Bainter) it meant winning the State championship for putting up the best preserves (below); for Margy (Jeanne Crain) it meant escape from a monotony, day-dreaming and romance, and for Wayne (Dick Haymes) it meant adventure. But, for the present (above) Margy, Ma and Wayne are excitedly watching the judging of boars as they pass in review.





To Charles Winninger, whose performance in "Sunday Dinner for a Soldier" will remain fresh for many a day with those who have seen it, went the role of the Iowa farmer, Abel Frake. He had one ambition: to have Blue Boy win. A veteran star of the Broadway musical comedy stage (his outstanding role was in the memorable "Show Boat") Winninger plays the part the late Will Rogers enacted in the silent film version of Phil Stong's novel some years ago.

COMEDY VIES WITH ROMANCE AND SONG

Continued from Page 86

or sways, Heppenstahl. He is quite drunk—apparently from the brandy in the mincemeat, or perhaps the many drinks he has had as chasers since Melissa's spicy concoction started him off on his spree.

Wayne paces up and down behind the bandstand. He is joined by McGee, who thanks him for plugging the song which he says Emily will sing with the orchestra in Chicago tomorrow night. Wayne can hardly believe his ears. Chicago! McGee assures him that they were to leave tonight, right after the show.

After the show Wayne is able to see Emily for a few minutes, during which she tells him she thought he understood, that their affair couldn't go on. Wayne, who wants to marry her, is desperate. Emily is called away for a moment but asks him to wait, as she will be right back and she wants to tell him something she should have told him in the first place. Before she can return, McGee, who has heard the conversation, steps in and tells Wayne that Emily has a husband—a "no-good," whom she no longer has much use for, but at least he's her husband, and Wayne had been the first guy she's looked at since. Probably she had been stringing Wayne along because she really liked him, and, perhaps, she felt she was entitled to what little happiness she could find, even in snatches. Wayne and McGee go out and get very drunk.

McGee takes Wayne home and puts him to bed, writes the incident off as one of those things you have to do under the head of song-plugging. He returns to Emily, whom he finds quite disconsolate at having to go away and

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"Blue Boy" is readied for the contest as its owner, Abel Frake (Charles Winninger) looks admiringly on. Sharing his pride are his farm neighbors, Dave Miller (Percy Kilbride) and Eph (Tom Fadden).



To this family its home was the whole world and only this foursome and their neighbors peopled their world. But, all this was to change from a single visit to the fair—and the change was to embrace all four: Melissa (Ma) Frake (Fay Bainter), Wayne (Dick Haymes), Margy (Jeanne Crain) and Pa (Charles Winninger) who are pictured chatting at the trailer camp where they "put up." Below, the judging of preserves.





Jeanne Crain (above), as Margy is relaxing during her eventful visit to the Fair, day-dreaming of a Prince Charming who was to enter her life. At the left, Margy does meet the man of her day-dreaming (Dana Andrews).

HIT-MAKERS TURN OUT 'STATE FAIR'

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leave Wayne. The merry-go-round music dies off into the strains of "It Might as Well Be Spring." The Fair is over.

The Frakes are back home, but for Margy and Wayne things have changed! However, it all ends well, for Margy and Pat are re-united, and Wayne and his childhood sweetheart, Eleanor, take up where they had left off before he went to the Fair—and met the singer!

Thomas Little, head of the property department, dragged out some of his most prized treasures for "State Fair." One was an antique peanut roaster and corn popper, manufactured in Brooklyn in 1894. It is a shining example of 19th century mechanical ingenuity, run by a tiny steam engine, through a series of chain drives. For 40 years this machine was part of the landscape of New York's old Park Row, where most of the metropolitan newspapers of that time had their plants.

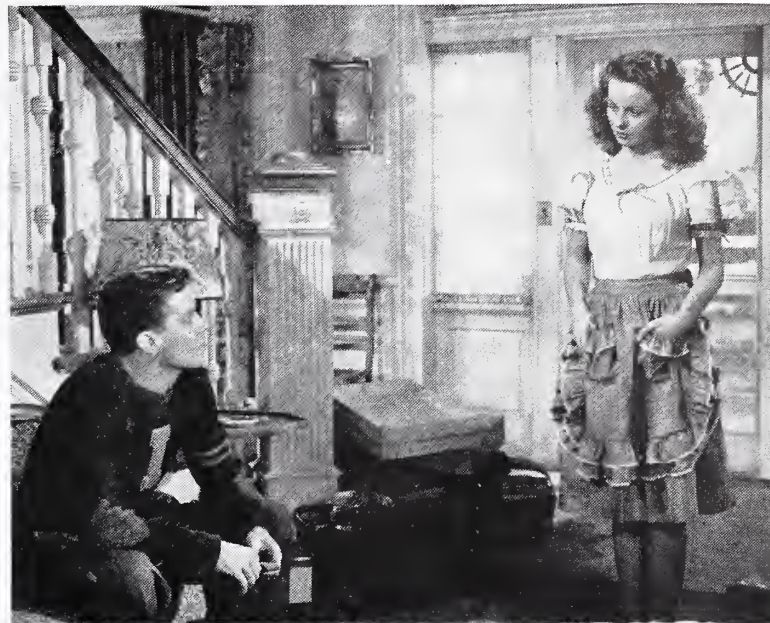
Twenty carloads of paraphernalia belonging to the Famous Yankee Patterson Shows were rented to help round out the midway landscape of the Iowa State Fair. Owned by James Wood, the equipment included a roomy canvas pavilion seating several thousand people.

Incidentally, for the first time in motion picture history, an outdoor picture was shot almost entirely within the confines of a studio. In ordinary times, the studio would have sent a company to the Iowa State Fair Grounds in Des Moines, but since that was impossible, under travel conditions and because most fairs have been discontinued

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The Des Moines reporter (Dana Andrews) is no stuffed-shirt journalist, as this scene might indicate. He's very much down to earth; so much so that the small-town girl (Jeanne Crain) falls in love with him—and her brother (Dick Haymes, left) seems very contented with the situation.



Just before sister and brother are to leave with their father and mother for a series of adventures at the State Fair that is to very much alter their perspective on life.

SOMETHING TO REMEMBER HAPPENS EVERY MINUTE

Continued from Page 88

for the duration, it was necessary to reconstruct portions of the great exhibit on studio sound stages.

The "Swine Pavilion" took an entire stage, as did the Livestock Judging Pavilion. Merry-go-rounds, ferris wheels, freak shows and even a portion of the great roller coaster were set up on another sound stage, along with 25 concessions and games of chance.

Iowa State Fair's famous Wooded Walk also was duplicated as was Moonlight Pavilion, so dear to the hearts of thousands of Iowans as the favorite spot for dancing and romancing. Since the picture was entirely "shot" in Technicolor, which requires a close control of light for first-class results, all this trouble has been well repaid by the pictorial beauty impossible to have achieved if the production had been filmed on location.

Music, as already related, is a potent part of the telling of this story of "State Fair." Producer Perlberg points: "The songs in this production come out of mood. In other words, they are not just dragged in for the sake of the song. The songs are motivated by the action. In 'State Fair' we also did something of an innovation. We reprise one song three different times and with different lyrics to meet the different situations."

Blue Boy, the 880-pound Illinois-bred Hampshire boar, is a source of much hilarity in "State Fair." He was purchased outright from a California breeding farm, and, as is generally known, plays an important part in the story. Cleat Brooks, technical advisor for the swine show in the production, pointed out, during filming, that since most State Fairs have been blacked out by war and no grand championships are held, register of merit is being awarded instead.



The meeting of young Frake (Haymes) and Emily (Vivian Blaine), the entertainer, at the hoop concession where the former gets into an argument with the Barker (Henry Morgan). Below, Charles Winninger and Donald Meek compete at hammer swinging as Fay Bainter looks amusedly on. At the left, Miss Bainter (Ma) is fascinated by the "come-on" chorines.



"JUNIOR MISS"

AFTER A SENSATIONAL NATIONAL RUN OF EXACTLY FOUR YEARS ON STAGE, THE DECADE'S COMEDY RIOT TO BE ON SCREEN

Precisely four years after its opening at the Lyceum theatre in New York City, the sensational stage comedy hit, "Junior Miss," will have its screen world premiere.

Based on the stories by Sally Benson and the stage comedy by Jerome Chodorov and Joseph Field, "Junior Miss" has been transformed into a delightful, action-packed screen mirthquake by Producer William Perlberg and Director George Seaton.

Moreover, it marks the official debut of Peggy Ann Garner of "A Tree Grows in Brooklyn" and "Nob Hill" fame, as this studio's newest star. In fact, the studio bought the screen rights to "Junior Miss" for a high fee, for the good reason that the principal role fitted its new 13-year-old star like the proverbial glove.

In the almost four years that it has been on the stage, "Junior Miss" has enjoyed maximum success. Originally presented by Max Gordon and staged by Moss Hart of "Winged Victory" note, "Junior Miss" in its first run on Broadway ran a little more than two years. Meantime, three other companies were organized, one to fill a run in Chicago, one to fill engagements in Boston, Philadelphia, Pittsburgh and other large cities, and a third to play the smaller municipalities.

On completion of the run at the Lyceum, the original New York company, too, went on tour, playing repeat engagements in no less than 21 of the cities already visited by one of the other three units. Then, the original company came back for a repeat run on Broadway.

In that almost four-year period, "Junior Miss" played to record or near-record business in almost every city visited. Moreover it has been presented by countless amateur, college, high school and Little Theatre groups throughout the United States and Canada.

In the transformation to the screen, the studio invested its most important creative material. Every studio sought to produce this comedy. Hence, to acquire it as Peggy Ann Garner's first starring vehicle, this company was compelled to pay a dizzy figure for its rights. Accordingly, the studio entrusted this precious property to one of the industry's most successful producers of major box office hits, Perlberg, who in the past several years made "Diamond Horseshoe," "Where Do We Go From Here?," "The Song of Bernadette," "Claudia," "Sweet Rosie O'Grady," "Coney Island" and others.

The adaptation of a comedy that already had demonstrated its superlative entertainment qualities on the stage was entrusted to George Seaton, who wrote the screenplays for "The Song of Bernadette," "Dia-

mond Horseshoe," "Coney Island" and others. Seaton was also selected to direct his screenplay. Charles Clarke photographed.

This laugh-a-minute comedy concerns the upheaval of the Graves family as the result of two daughters' suspicion of their father's loyalty—simply because they, in their childish fashion and because of their love for both their dad and mother, misinterprets his help to a young lady. The latter is the daughter of the youngsters' father's boss, who has her for secretary, housekeeper and invariable companion. Sweet, diffident, quiet and bespectacled, Ellen has had little fun in life.

Ellen is kept so busy by her pompous father that she has had no time to associate with male companions, who have all been chased away by her pere. Graves, after several cocktails, and Ellen get chummy. She confides her unhappiness. He consoles her, saying it is unfair. He suggests that she immediately live her own life and see as many boys as she likes—her father notwithstanding. She continues to sob and Graves puts his arms around her comfortingly.

Neither sees the youngster, Judy, played by Peggy Ann Garner, who has been watching this little scene between her father and Ellen in complete misconception of what it means. When Ellen impulsively kisses Judy's father in gratitude for his sympathy and advice, Judy is filled with horror. Her eyes full of tears, the imaginative Judy pictures the Graves home broken up—and concludes her dad is involved in a triangle.

How Judy goes about to "break" this "triangle" with the help of her older sister, Lois, and the extraordinary complications that set in, involving every member of their family, their friends and neighbors, build truly a mirthquake. It is, of course, all ironed out satisfactorily, but, in the meantime, Judy, her sister and friends create no end of domestic havoc in a community—and almost wreck a romance. Lovingly, Graves calls his daughters "a pair of maniacs."

Allyn Joslyn and Sylvia Fields, both well known to stage and screenplay followers, play father and mother Graves, respectively. Mona Freeman is Lois. Fay Marlowe, who will be recalled for her fine performance in "Hangover Square," is Ellen. Others in the cast include Stanley Prager, John Alexander, Connie Gilchrist, Barbara Whiting, Michael Dunne, who has the romantic male lead opposite Miss Marlowe; William Henderson, Scotty Beckett, William Frambes, Ray Kling and James Clarke.

At the left, Peggy Ann Garner, as Judy, listens in on a conversation between her father and a young woman, a guest in the Graves household. She misinterprets a grateful kiss as evidence of unfaithfulness on the part of her father, who refers to her and her older, but equally mischievous sister, Lois, as "a pair of maniacs." Miss Garner, playing the title role, officially becomes a new star for this company in "Junior Miss."



"JUNIOR MISS"



For several seasons on Broadway and in America's every city and town boasting a theatre with a stage, the family this group represents treated Americans to much-needed hilarity, for they constitute Grace (Sylvia Fields) and Harry Graves (Allyn Joslyn), parents of two daughters, standing, Judy (Peggy Ann Garner) and Louise (Mona Freeman) whose antics make "Junior Miss" one of the most entertaining joys anticipated for 1945-46. Jerome Chodorov and Joseph Fields wrote the superlatively stage play.

To millions of moviegoers these two Junior misses will be a source of refreshing merriment, but to their bewildered dad they are "a pair of maniacs." On succeeding pages more about the Graves—and their two daughters. Produced by William Perlberg, "Junior Miss" has been directed by George Seaton. "Junior Miss," in which Peggy Ann Garner plays the title role, officially establishes the latter as a full-fledged star, thanks to her magnificent performances in "A Tree Grows In Brooklyn" and the forthcoming "Nob Hill."



Above, Harry Graves (Allyn Joslyn) meets the brash youth Sterling Brown (James Clarke) whom his daughter, Lois (Mona Freeman) selects as her escort as Judy (Peggy Ann Garner) looks on, skeptically, with her mother (Sylvia Field).

At left, Peggy, as Francie in "A Tree Grows In Brooklyn," the characterization that resulted in the purchase of "Junior Miss" as her first starring vehicle. Four stage companies toured on, skeptically, with her mother (Sylvia Field).

STRICTLY FOR LAUGHS! AND THEY DOMINATE STORY FROM START TO FINISH

"Junior Miss" has one purpose: to furnish hilarious entertainment, from beginning to end. It has no axes to grind, nothing to wear down the spectator mentally or physically, no sermon, no serious problem to dramatize.

It is a light story—the comedy of a girl who loves her father and mother very dearly, but whose wild imagination conceives a story-book "triangle" that upsets not only a household, but almost an entire community. But, it has its achievements, too.

Youth dominates—and scores histrionically. Already reports from the studio insist that Peggy

Ann Garner's first starring role insures a huge popularity for her. These reports speak promisingly, too, for the future of Michael Dunne, for young Barbara Whiting, and Faye Marlowe.

The screenplay follows the stage hit, faithfully, but the unlimited scope of motion pictures provide an opportunity for a more comprehensive interpretation and movement, with the result that it promises to be one of the most popular laugh-providers to come out of Hollywood. Certainly, there never has been a more lucrative market, nor more persistent demand for a comedy of restless youth than prevails now.



Judy's actions, mysterious and troublesome, are a worry to her unsuspecting father and mother, who fear she is suffering from some ailment.

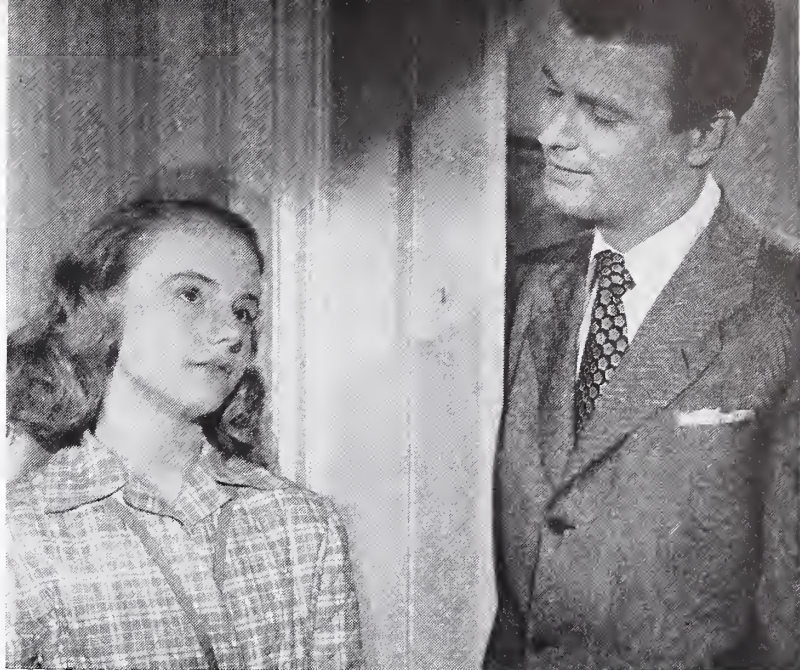


Graves tells Ellen (Fay Marlowe) he'd like to think she'd have a gayer life than the one she now has as her father's housekeeper, secretary and companion.

"JUNIOR MISS" *continued*



Judy (Peggy Ann Garner) affectionately studies her sleeping mother (Sylvia Field) after her story-book imagination has persuaded her to suspect her father of being in love with the young daughter of his pompous boss.



Judy and Uncle Willis (Michael Dunne). Dunne is considered one of the more promising newcomers in Hollywood and this company is allotting him increasingly important roles.

**FOR THANKSGIVING
IT'S TREAT FOR THE WHOLE FAMILY**

Nothing is more gratefully received these days than that which incites clean, hearty laughter! Therefore, for the enjoyment of America's millions of moviegoers, this company will make its picturization of "Junior Miss" available for Thanksgiving, the holiday period when families hold reunions—and recall other, perhaps, happier days.

That "Junior Miss" should be released at such a time is right, for it is a happy story. Situations that provoke almost a ceaseless laughter will cheer people, regardless of age. In the spirit of providing fun for every member of the family and for every age of moviegoers, "Junior Miss" has been transferred to the screen.

The family concerned in the story is typically American, a middle-class group. The Graves live in New York West 80's. Their old-fashioned apartment shows evidence of having been fashionable in its heyday. But, like youngsters will, Judy (Peggy Ann Garner) and Lois (Mona Freeman) kept the hall full of roller skates, pogo sticks, tricycles, photos, etc. In and out of the Graves home arrived, department or just hung around young men waiting for Lois.

This is the comedy of lawyer of 40, his wife and two daughters, one of whom, in particular, determines to "save her home" against her father's alleged philandering.

But, it is all done in a light vein—dedicated to the enjoyment of all.



Above, Graves is ready to "bean" Uncle Willis while Grace, his wife, shudders, not knowing the intruder is her brother. Below, her mother eyes Judy suspiciously as her husband is beginning to feel the effects of his daughter's scheming.



Uncle Willis and Ellen (Faye Marlowe) spend New Year's Eve by themselves in a little tavern, and toast the new year and themselves in steaming coffee.





"FALLEN ANGEL" IS A PASSIONATE MURDER MYSTERY

ANNE BAXTER SCHEDULED TO
CO-STAR WITH LINDA DARNELL

"Laura" and Ernst Lubitsch's "A Royal Scandal" have rightly elevated Otto Preminger, producer-director, to as lofty a berth as any creator of film-fare can boast!

He has brought to screen entertainment a finesse that has brought him an avalanche of superlatives not only from critics, but from the more barometric and important theatre owners and ticket-buyers.

"Laura" already ranks as the finest motion picture of its type—and was the means of establishing a new screen personality, Clifton Webb. "A Royal Scandal" gives every promise of being one of the most popular of Lubitsch romantic comedies.

So, it is not surprising that for 1945-46 this studio has entrusted to Otto Preminger the filmization of some of its more treasured properties. The list is published elsewhere in this issue.

First on Preminger's 1945-46 list for production and direction is "Fallen Angel," based on the murder mystery novel of Marty Holland. As a book it enjoyed large sales and is still much in demand at the circulating libraries, according to official reports published by the book-publishing industry's trade press.

Not only is it significant that the man who directed "Laura" shall make "Fallen Angel," but much promise is found in the fact that the cast will co-star Anne Baxter and Linda Darnell. The title role has been tailored to Miss Darnell's "discovered" talent. It gives her as much opportunity as she had in "Hangover Square" and in her other recent hits in which she played a beautiful, young woman whose scrupulosities have created a fiery, irresistible and new screen characterization.

William Eythe, who scores again in "A Royal Scandal" and co-stars in "Colonel Effingham's Raid," will return to the directorial guardianship of Preminger, for the latter has named him for the romantic male lead in "Fallen Angel."

LINDA DARNELL



LINDA HAS BUSY YEAR AHEAD

Recent performances by Linda Darnell have earned for her the distinction of being one of the most glamorously, enticing stars on the screen—and her box office stature has risen accordingly. Today exhibitors and public consider her one of the movies' outstanding personalities.

Aware of this astronomical ascension, the studio has prepared ambitious plans for Linda Darnell. Already she has been cast for co-starring roles in two widely different, but major stories. As already reported in the column at the left, Miss Darnell's next for this year will be "Fallen Angel," co-starring with Anne Baxter and William Eythe. Later she will appear with John Payne and William Bendix in George Jessel's musical, in Technicolor, titled "Two Arabian Knights." Another surprise is in store for her increasing admirers when they see and hear Linda Darnell in "Two Arabian Knights."

But, under consideration are several other vehicles. Announcement of these is not possible for several more months.



IDA LUPINO

'THE DARK CORNER' IS ANOTHER 'LAURA'

At the urgent request of hundreds of satisfied and enriched theatre operators and thousands of thrilled patrons this studio launched a search for a story that would match the popular "Laura." The search, after months, has succeeded in finding a successor to that immensely successful mystery drama.

This statement can authoritatively be made in view of purchase of the tailor story, "The Dark Corner." It is an original by Leo Rosten—and an extraordinarily high sum was involved in the transaction, because of competition from other studios who saw in it the same ingredients that served "Laura" so superbly.

The plot concerns a private detective who is forced to clear up a murder in which he himself is the outstanding suspect. Ida Lupino, who has a picture to make for this company, and Lynn Bari have been mentioned for the two feminine leads. No other cast selections have been divulged. As yet no producer has been assigned to transfer "The Dark Corner" to the screen.



LYNN BARI



"DOLLY SISTERS"

BEHIND-THE-SCENES STORY OF THE MOST FAMOUS OF SISTER ACT—WITH MUSIC

Jansci and Rozsicka Dolly—the "world's most famous sister act"—glamorized and held the "greats" of their time spellbound. Two more fabulous creatures never stepped on the stage or on the floor of any cabaret.

Kings, premiers, the high and mighty in the spheres of business society, politics and royalty sought their favors—and millions won by their charm and talent aided and abetted in making the Dolly Sisters virtually legendary figures.

Yet, their sensational climb to universal fame and adoration was no legend for these two immigrant girls who came to America, as plain Jenny and Rosie Dolly, accompanied by an irresponsible uncle, from their native Hungary, to triumph, unprecedentedly, in their chosen profession and to great wealth.

The world has heard of the Dolly Sisters. Millions of words have been written about them. Hundreds are the legends related about them. Certainly, the lives of the two Dolly Sisters were crammed with heartache, music, romance, more music, glamor, intrigue, drama, thrills and still more music.

Only in America could two girls of the humble beginnings of Jenny and Rosie have had the means to elevate themselves to the dizzy heights they reached—and to command the applause of peoples elsewhere. Only girls enjoying the freedom of the United States could ascertain, so quickly and advantageously, the means to wealth and fame the Dolly Sisters earned.

But not easy was the road they travelled to win the hearts of two worlds. The world knows, today, that the Dolly Sisters dazzled the important capitals of all countries. But, the "inside story" of how the two talented immigrant sisters marched from being nobodies to two enormously adored creatures of international importance, is told for the first time in "The Dolly Sisters," one of this company's most ambitious musicals.

Produced, in Technicolor, by George Jessel, and directed by Irving Cummings, both of whom knew the originals very well, "The Dolly Sisters" emerges as an entertainment masterpiece, a feast for the eyes and ears. Certainly, Jansci and Rozsicka Dolly, as they professionally called themselves, could have no better selections of glamorous stars to impersonate them on the screen than the incomparable Betty Grable and the sweet, beautiful June Haver, who portray Jenny and Rosie, respectively.

On this and succeeding pages there is submitted photographic evidence of the glamor Betty and June bring to the screen Jansci and Rozsicka. They are the counterpart today of the Dolly Sisters of yesteryear—not figuratively, but literally. They bring to life the heartaches, the trials and tribulations, the talent, the beauty, the irresistible fascination and power, and the singing and dancing of the Dolly Sisters.

The story of "The Dolly Sisters" largely concerns the dramatic conflict between Jenny's love for the songwriter, Harry Fox, whom she later married, and her loyalty to her sister. But, it begins when they are youngsters, fresh off a boat from Hungary and traces their rise to the heights, as two of a glamorous kind, singing and dancing in marvelous unison.

Celebrities of their day appear in the telling of the screenplay by John Larkin and Marian Spitzer. John Payne, after an honorable discharge from military service, returns to the screen to co-star with Betty Grable and June Haver to play the song-writer. Others in important roles include Reginald Gardiner, S. Z. Sakall, Frank Latimore (also recently discharged from the army), Trudy Marshall, Gene Sheldon, Sig Ruman, Producer Jessel (who makes a brief appearance, playing himself), Robert Middlemass, and many others, including Evon Thomas and Donna Jo Gribble, who play Jenny and Rosie as children, respectively.



BETTY GRABLE AND JUNE HAVER AS THE DOLLY SISTERS

There is a remarkable likeness between these two lovely stars—and as Jansci and Rozsicka Dolly, Betty Grable and June Haver, respectively, are destined to make box office history for theatres everywhere. They not only sing, but dance in this elaborate musical in which one is torn between love for "her man" and loyalty to her sister. There are more than a dozen numbers in which they are featured. Succeeding pages

illustrate some of these as well as some of the dramatic sequences in which they, John Payne, who co-stars with them, and others figure. Above, the girls are closeupped as they lead one of the spectacular numbers in a sequence in which they attain international recognition, for it was their triumphs in Europe, following their successes here, that made them virtually legendary figures.



On the stage of a small-time Elmira (N. Y.) theatre, Jenny and Rosie rehearse their song-and dance version of "The Vamp"—with a shadow effect on the movie screen behind them.



When Harry Fox (John Payne) brings Oscar Hammerstein (Robert Middlemass) to the Knickerbocker Hotel in New York to meet "the famous dancing stars of Budapest," the Dolly sisters (June Haver, left, and Betty Grable, right), put on thick Hungarian accents and pretend they had never heard of the famous Broadway impresario, who then was making history at the old Victoria theatre in Times Square—the objective of every ambitious vaudevillian of the day.



NOT AN OPTICAL ILLUSION

No you are not seeing double! You are actually gazing on the lovely figures of June Haver (left) and Betty Grable as Jenny and Rosie Dolly, respectively, leading one of their hits early in their joint career, in "The Dolly Sisters."

Both the Dolly sisters were as much alike as two sisters could be—only one put love on a higher pedestal than career. Both Betty and June have blue eyes and taffy-blond hair, and when dressed alike, as they are in "The Dolly Sisters," they are amazing look-alikes. Jenny (Betty) is the taller by an inch and a half.

"NOB HILL"

DRAMATIC MUSICAL IN TECHNICOLOR
OF HECTIC OLD SAN FRANCISCO DAYS

A "never-the-twain-shall-meet" saga of the Barbary Coast vs. the aristocracy of old San Francisco at the turn of the century, "Nob Hill" promises to be one of the potent Technicolor hits of this 30th Anniversary Year.

Produced by Andre Daven and directed by Henry Hathaway, "Nob Hill" is an action drama with music, based on an original story by Eleanore Griffin that Wanda Tuchock and Norman Reilly Raine made into a screenplay. Its importance as a box office attraction is indicated by its cast which is headed by George Raft, Joan Bennett, Vivian Blaine and that sensational hit of "A Tree Grows in Brooklyn," Peggy Ann Garner.

Raft has his most colorful role in "Nob Hill:" the owner of a saloon and gambling dive, the most famous in the Barbary Coast. A colorful character, this gambler is reckless, restless, spectacular and with a knack for showmanship, who made a habit of taking romance where he found it, but always with an eye to ultimately winning a place for himself in what is his conception of "respectable society."

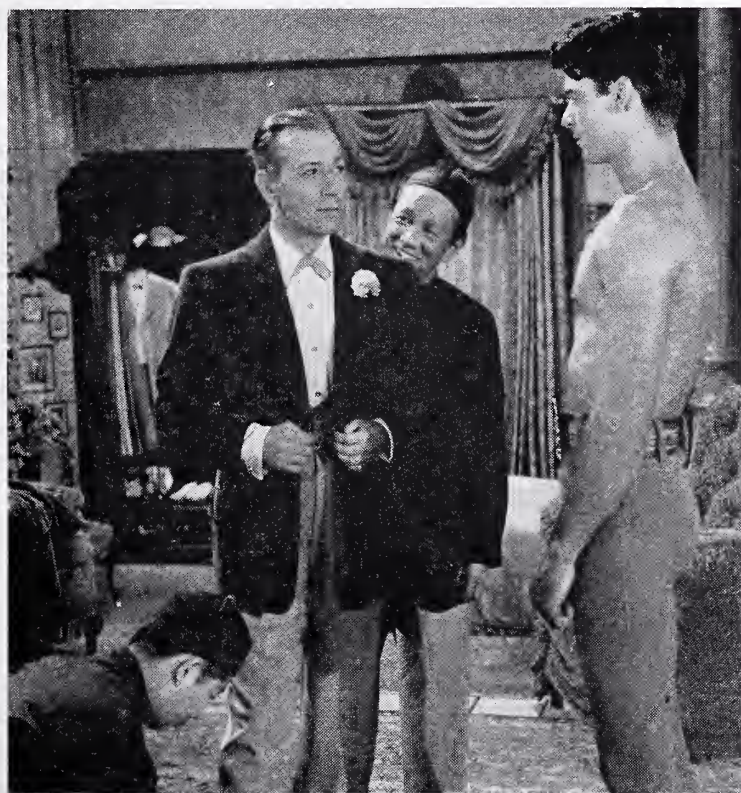
Crossing the path of this dashing gambler, whose eyes and wits are as sharp as his hands are ready to pummel an adversary are three people: the ambitious, but loving star of his honky-tonk show, Vivian Blaine; a conniving debutante from Nob Hill, Joan Bennett; and the Irish immigrant girl, Peggy Ann Garner.

No romantic drama with musical interpolations has been more swiftly paced than "Nob Hill." In addition to nostalgic melodies of the period in "Nob Hill," Jimmy McHugh and Harold Adamson have written 10 original songs. Two of them are ballads, certain to merit wide. They are "I Don't Care Who Knows It; I'm in Love with You" and "My Eyes Wide Open." Both are sung by Vivian Blaine. Another new tune headed for the Hit Parade is "Touring San Francisco."

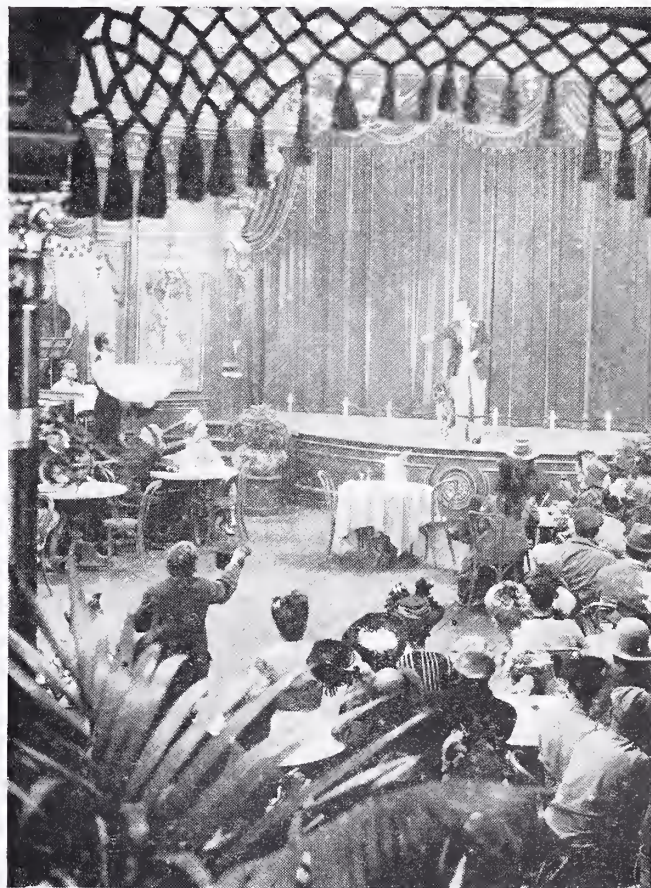
Featured in the cast of "Nob Hill" are Alan (Falstaff Openshaw) Reed of the Fred Allen radio program; B. S. Pully, Emil Coleman (and his famous orchestra), Edgar Barrier and Joe Smith and Charles Dale. Also in the cast include: George Anderson, J. Farrell MacDonald, Joseph J. Greene, Don Costello, George E. Stone, George McKay, The Three Swifts, William Haade, Mike Mazurki, Paul Everton, Helen O'Hara, Veda Ann Verg, Dorothy Ford and others.



On the Barbary Coast: Singer (Vivian Blaine) and Gambler (Geo



Where "The Angel" was there were no dull moments.



The King of the Barbary Coast starts a



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VIVIAN BLAINE

The Dazzling Cherry Blonde Who Appears In

"NOB HILL"
"STATE FAIR"
"RIOCABANA"

"NOB HILL"

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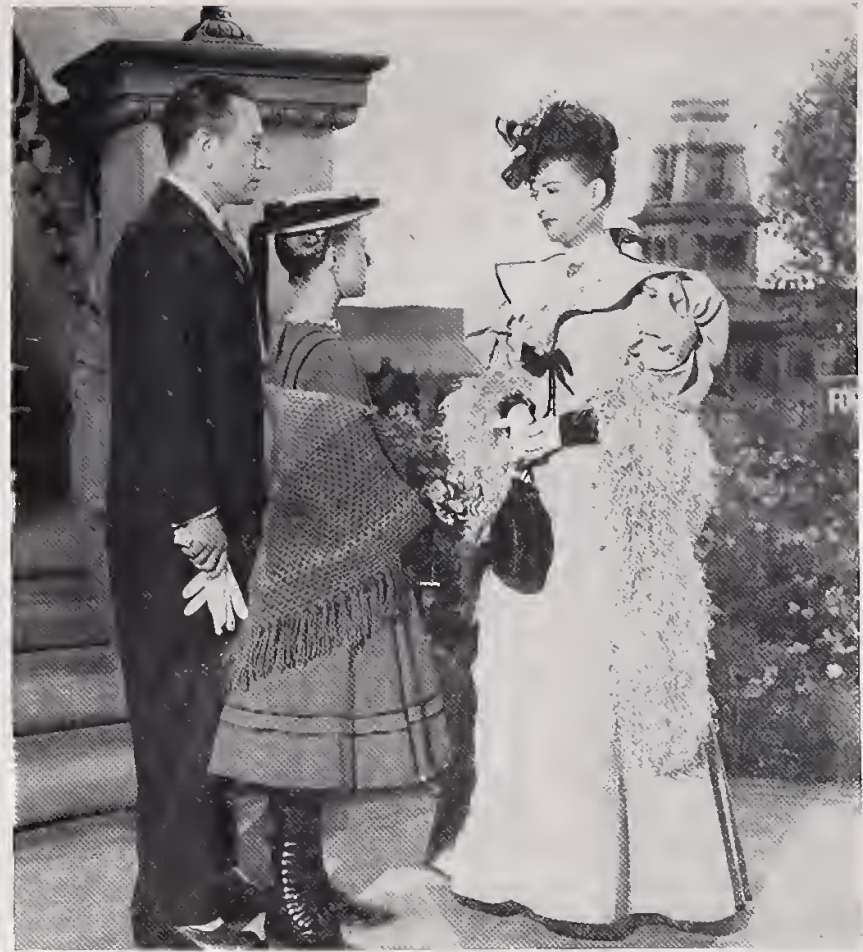
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On the Barbary Coast: Singer (Vivian Blaine) and Gambler (George Raft).



On Nob Hill: Politician (Raft), Immigrant Girl (Peggy Ann Garner), Deb (Joan Bennett).



Where "The Angel" was there were no dull moments.



The King of the Barbary Coast starts a "lucky coin" scramble.



They couldn't make them too tough for "The Angel."



WHEN THE DOLLYS DANCED AND SANG FOR THEIR MEALS

The year was 1912. Small boys in New York's East Side were drawing mustaches on campaign pictures of Woodrow Wilson. Street lights were automatic. High-seated automobiles began to chug along the crowded streets. "The Little Hungary" has been redecorated. The two little girls, who, 14 years before, in Hungarian peasant

garb, got their first glimpse of New York, are now pretty damsels of 18—dancing for their meals at "The Little Hungary."

But, the Dollys' objective was Hammerstein's Victoria and was but a jumping place for them—to land in a small-time vaudeville house in Elmira, N. Y., where they were to experience a

meeting that was to change their entire course. There, in Elmira, Jenny (Betty Grable, left) was to fall in love, an enduring love—and Rosie (June Haver, right) was to undergo the pangs of fear—fear that romance would bring to an end the dreams they have from their very childhood in Hungary.



Rosie (right), fearful that romance will put an end to their prospering "sister act," suspiciously eyes Jenny's joy at again meeting Harry Fox.



Jenny proudly displays to her uncle the engagement ring Fox has placed on her finger—much to the annoyance of Rosie.



Jenny, on a last-minute rendezvous with Fox, delays the sisters' departure for Paris where they were to be idolized by Europe's greats and to become the toast of two continents.

NO BEDS OF ROSES ON ROAD TO FAME

ROMANCE AND DRAMA ADD HUMAN TOUCH TO THIS TRIUMPHANT MUSICAL

No two stars of the stage enjoyed such a glamorous twin career as did the Dolly Sisters. But, none had, in the beginning, to endure so much hardship and so many heartaches as they did. The loves of Jenny and Rosie Dolly and the very drama of their spectacular lives give the George Jessel musical a human touch that promises to elevate "The Dolly Sisters" to the very top of the hit list among attractions of its type.

But, "The Dolly Sisters" strikes many new notes in the production of musical entertainment. Music is a vital plot of the whole cloth of the amazing story of two immigrant-girls who grew to become the best-known and most glamorous sisters of this country. Many have sought to duplicate the international honors lavished on the Dollys, but none has succeeded.

On this page are scenes from the early chapters in the meteoric career of the Dollys when Jenny (Betty Grable) falls hopelessly in love with an ambitious song-writing vaudevillian, Harry Fox, a romance on which Rosie (June Haver) frowns, fearing it will break up the act. But Rosie has reason to worry for on the very night she and her sister were to sail for Paris, Jenny elopes with Fox. But, that ends only one chapter, an early one, in the extravagant career of the girls.



Back from World War I, and parted from Jenny, Harry returns to vaudeville in a single act, singing some of the songs he had written.



Rosie and Jenny watch enviously as Mme. Polaire (Ricki Van Dusen) of the Folies Bergere, with retinue, is admitted into the offices of the then famous Broadway showman, Oscar Hammerstein, whose career incidentally, this company will dramatize in a musical for 1946.



Fresh off the boat from Hungary, Uncle Latzie, little Jenny (Evan Thomas) and Rosie (Donna Jo Gribble) arrive at the Little Hungary Restaurant, looking for an old friend who years before had come to New York. The time is 1904.



Encouraged by the musicians in the Lower East Side's restaurant, the girls sing and do a Hungarian dance together—to the delight of the diners.

NEAT COINCIDENCE CUMMINGS AND THE DOLLY SISTERS

One of the neatest bits of coincidence is that Irving Cummings directed "The Dolly Sisters." Cummings, back in 1910, was a Broadway leading man. His favorite after-theatre hangout was the New Amsterdam Roof where the Dolly Sisters headlined, one of the many famous spots of the Gay White Way in the screenplay.

Cummings went there night after night, dancing between acts with Jenny Dolly, when he wasn't two-stepping with Rosie. One night while twirling with the Dollys, he was approached by a man named Jesse Lasky. The latter had recognized himself as the hero of a one-reel motion picture he had recently seen and that had been filmed in great secrecy in a large barn in Mount Vernon, N. Y. The secrecy was at the request of the Broadway actors who didn't want Broadway sneering at them for working in the "galloping tintypes."

"I'm about to go into film production out West," Lasky told Cummings, "and I'm looking for a director. Could you introduce me to the man who directed your picture?"

It was Oscar Apfel, Irving arranged an introduction. Apfel was hired. A few months later the latter offered Cummings \$125 a week—a large sum in those days—to follow him West and act in the movies. Cummings took the offer and became a top-flight star in the early silents. Then he became a director, which he has been ever since.



On the stage of a small-time vaudeville house in Elmira, N. Y., Harry Fox (John Payne) rehearses his song number, "I Can't Begin To Tell You."



The grown-up immigrant girls (top, left)—Jenny (Betty Grable) and Rosie (June Haver) discover that Uncle Latzie hasn't been paying his card losses to the latter's friend from the old country, Tsimmis (Sig Rumann). They tell Tsimmis, who runs the Little Hungary Restaurant, that, if he will get them theatre bookings, they will pay their uncle Latzie's debts. Tsimmis agrees.



Right after objecting the being billed below "an unknown sister act," Fox meets the girls—and the theatre manager (Frank Orth) does a double-take when he sees the smile Harry has for Jenny.

DOLLY SISTERS *continued*



STREAMLINING NOSTALGIC MUSICAL NUMBERS

Pictured on this and succeeding pages are several of the fabulous musical numbers that promise to elevate "The Dolly Sisters" to a height no other extravaganza has ever attained. Famous musical numbers associated with the meteoric rise of the Dolly Sisters have been streamlined and staged far beyond the imagination of the average admirer of the most elaborate such entertainments presented so far.

Scenes on this and the following pages are from the "Darktown Strutters' Ball" number. The most beautiful girls in the world, introduced earlier in this year in "Billy Rose's Diamond Horseshoe" are featured in many of the numbers in "The Dolly Sisters." Above are eight of them. Left to right, they are: Virginia De Luce, Lois Batnes, Jan Bryant, Mary Jane Shores, Ann Corcoran, Lucille Barnes, Savona King and Elaine Langan.

In pickaninny garb, brown-face make-up and frizzy wigs with curl-papers, the Dolly Sisters (left) do an eccentric shoe-shoe dance to "The Darktown Strutters' Ball."

But, this is one of some 15 musical numbers each successively more elaborate as the story unfolds the rise of the Dolly Sisters to international fame. Seymour Felix, who in the days of the Ziegfeld Follies and when the Dolly Sisters reigned supreme on Broadway and the Continent, staged the numbers for this George Jessel super-special. Felix staged the numbers for Ziegfeld's most glamorous shows and also for such important screen musicals as "Where Do We Go From Here?", "Sunny Side Up," and others.

Not only do songs of the Dolly Sisters era give to this lavish production a nostalgic air, but there are also introduced several new songs, designed to rise high in popularity on the Hit Parade of next Fall and Winter. These have been written by Mack Gordon and James Monaco.

DOLLY SISTERS *continued*



Not only is "The Dolly Sisters" the most eye-filling, bit-packed, romantic, dancing and elaborate musical to come out of Hollywood, but it is also swiftly paced—with the most spectacularly produced numbers revealed on the screen.



Eye-Filling AND IN TECHNICOLOR

The musical settings designed by Joseph C. Wright for "The Dolly Sisters" furnish a never-to-be-forgotten background for the numbers led by Betty Grable, June Haver, John Payne and eye-filling Glamazons (top left). The vast scale on which this production was filmed is indicated by the scenes reproduced on this and other pages.

Novelty has its place in "The Dolly Sisters," too. The showgirl with the playing-card headgear dazzling the brown-skinned pickaninnies (Misses Grable and Haver) is Elaine Langan. Teasingly looking at you from the "flower stand" in the "Darktown Stutters' Ball" number is one of the world's most beautiful showgirls, Savona King.



"THE DOLLY SISTERS," TWO YEARS IN PREPARATION, EXCEEDS PAST EFFORTS

STUPENDOUS MUSICAL SPANS 22 YEARS OF MOST COLORFUL UNCONVENTIONALLY FABULOUS HISTORY OF TWO CONTINENTS

Almost two years were consumed in preparing the story of "The Dolly Sisters" for filming. It is an original screenplay by John Larkin and Marian Spitzer, but before these writers jotted down a line of dialogue there were months of painstaking research.

Fortunately, those associated with the Technicolor musicalization of "The Dolly Sisters" knew their heroines personally, "grew up" with them, in fact. In fact, the great success of the spectacular song-and-dance career of the Dollys had been contemporary with Producer George Jessel's own early years in the theatre.

When, after many months of patient preparations, all was ready for filming, Jessel, who knew the Dollys well, remarked: "It is retributive justice to be starting a film producing career with a picture about the very era that gave me my start in show business."

The Dollys were personal friends of Irving Cummings, who is directing the production. In fact, he used to spend all of his after-show hours dancing first with one and then with the other of the Dolly Sisters at the Ziegfeld Midnight Frolic Roof.

When 20th Century-Fox announced it had acquired the screen rights to the life story of Jenny and Rosie Dolly, hundreds of men and women, in and out of show business, volunteered anecdotes, advice, etc.

"The Dolly Sisters" spans a period of 22 years—1904 to 1926—of the most glamorous years in the history of the theatre, here and in the capitals and playgrounds of Europe. Remarkably alike, the most intimate friends of the girls reportedly found it difficult to tell them apart. And certainly photographs of Betty Grable and June Haver, as Jenny and Rosie, respectively, bears out the remarkable likeness of the two, concededly one of the finest bits of casting recorded in Hollywood.

Because our technicians and artisans are such ingenious people, famous landmarks of old New York and other capitals where the Dollys were the toast of the town have been accurately duplicated in the screenplay. One of the most colorful is the ornate hotel room of the famous Knickerbocker Hotel, in 1912, located at West 42nd street and Broadway. But the walls of the room were not of the usual plaster or canvas. They were of solid oak, with hand-carved panels, imported from France.

Production Chief Darryl Zanuck, determined that everything about "The Dolly Sisters" should be authentic, authorized Producer Jessel to seek means of accurately duplicating the room, for it played an important part in the beginning of the girls' career. It was there they, a small-time singing-and-dancing sister act with anything but a promising future, installed themselves in a fashionable suite, with fancy wardrobes bought on non-existent credit. All this was part of a scheme of Harry Fox (John Payne), a song-writing vaudevillian who had fallen in love with Jennie. He had promised to bring the famous impresario, Oscar Hammerstein, played by Robert Middlemass, to meet what he, for the purpose, had decided should be "the dancing stars of Budapest, Miss Jansci Dolly and Miss Rozsicka Dolly."

It is also in the Knickerbocker Hotel sequence where the Dollys' Uncle Latzie, played by S. Z. Sakall, puts on an act in a room adjoining his nieces' suite to impress a suspicious detective, while Jenny and Rosie, Hungarian accent and all, profess never to have heard of Hammerstein, and reluctantly, after Harry "persuades" them, consent to sing for the impresario. He watches them, without revealing any reaction. But as they finish, still dead-pan, he says: "Never—never before have I seen two such lovely girls!"

Continued on Page 105

WORLD THROWN AT THEIR FEET

Here are two episodes in the early adventures of the Dollys—before their climb to dizzy heights, where the world's riches were placed at their feet.

No musical story ran the gamut of emotions that does "The Dolly Sisters," for their twin career was one that mirrored life, free and easy, in a blazing era. Not only did the Dollys become the object of affection of many of the world's leaders of the last generation, but also they influenced women's fashions.

But, then, even in their youth—as the portraits on this page disclose—the Dollys, as played by Misses Grable and Haver, were "cute tricks." Below the young hopeful pair is close-upped from an early sequence when they were trying to "break" into show business. At the right, they are coaxing Harry Fox to introduce them to the famous impresario of the day, Oscar Hammerstein. And eventually Harry did devise a ruse which brought about a meeting.



IN THE GOOD OLD DAYS MUSICAL STORY OF THE FIRST "PIN-UP GIRLS"

Continued from Page 104

From that moment on the former immigrant-girls from Hungary became Jancsi and Rozsicka Dolly—and climb higher, higher and higher.

So, this being the important chapter it was in the lives of the Dollys, it was understandable that this, above all others, should be as authentic a meeting of the pair and the famous showman, Hammerstein, as possible.

Thomas Little, the studio's head of the set decoration department, was called in—and began his search. He heard of a mansion in nearby Pasadena, Cal., filled with antiques, which were up for sale. He persuaded the studio to buy the mansion for the furniture. Then he discovered that the salon had oak walls brought from France. When Little removed the antiques he also took along those

oak walls—and they went into the Knickerbocker Hotel suite you will see on the screen.

What happened to the empty mansion in Pasadena? The studio sold it months ago.

Another interesting note about "The Dolly Sisters." Miss Grable wears more than she ever has worn in a musical, but just as much of Betty will be visible as before. Telling the story of this famous team, the screenplay has settings that range from New York of a generation ago to the French Riviera, via London and Paris. Betty and June each have 35 costume changes.

But, Orry-Kelly, the designer, did not neglect to include in their wardrobes some dazzlingly brief costumes appropriate for pin-up girls (as indicated and this and other pages of this pictorial report). And, indeed, the Dolly Sisters were the "pin-up" favorites of their day.



The beginning of a romance that was to weather many storms, that was to survive challenge after challenge, for Jenny Dolly, having eventually won fame and knowing love, was torn between two desires—and loyalty to a sister who worshipped her. Above, Harry Fox (John Payne) for the first time sings his own song, "I Can't Begin to Tell You," to Jenny.

THE DOLLY SISTERS (continued)



JOHN PAYNE RETURNS TO SCREEN AFTER TWO YEARS WITH THE AAF AS SONGWRITER-SINGER-HOOFER AGAIN ROMANCES WITH CUTER BETTY GRABLE IN "THE DOLLY SISTERS"

After two years in the Army Air Forces, John Payne is back in Hollywood and by the time this report is read he will have completed his first assignment, the role of Harry Fox, songwriter-singer-hooper whose romance with Betty Grable as Jenny is one of the principal features of "The Dolly Sisters."

Payne and Miss Grable have served romantically in several notable musicals produced at Movietone City, but his last picture, before joining the armed forces, was "Hello, Frisco, Hello" in which he co-starred with Alice Faye, playing a Barbary Coast gambler. Later this year he is scheduled, among others, to co-star with William Bendix in "Two Arabian Knights," also a musical that George Jessel will produce.

In "The Dolly Sisters," Payne plays the small-time hooper who successively becomes a vaudeville headliner, the writer of numerous popular songs and the husband of Jenny Dolly. But, it is a hectic romance

involving the pair—one that had its beginning in Elmira, N. Y., where Fox comes to a startling awakening.

It is a sympathetic role, a man who refused to stand in the way of a glamorous wife, who was to become one of the most glamorous creatures in all the history of entertainment. John himself, speaking of his first screen role, following honorable discharge from service, says:

"It's a dandy role. It has a lot of light and shadow, and several changes of pace—and, best of all, it doesn't call for any heroics. In the picture I'm just a regular guy trying to get along."

In the picture above, Fox is pictured flirtatiously coaching Jenny, with whom he had already fallen in love. On the front porch of the Elmira theatrical boarding house, with a phonograph for accompaniment, he shows her a new song-and-dance routine.



ERNST LUBITSCH'S PICTURIZATION OF THE BEST-SELLER, "DRAGONWYCK" ANYA SETON'S TREMENDOUSLY EMOTIONAL DRAMA OF EARLY AMERICA

The famous Ernst Lubitsch "touch" has transformed Anya Seton's best-selling novel, "Dragonwyck" into the greatest emotional drama that master of important box office attractions has been associated with, according to those who studiously and with mounting enthusiasm watched the daily "rushes."

That "Dragonwyck" gives every promise of developing into Lubitsch's most popular dramatic production is not surprising to those who knew how he urged this company to exhaust every effort to acquire the rights to that novel. He was that enthused over the story—and that determined to picture it.

"Dragonwyck" was more than a year in preparation. Joseph Mankiewicz, who will be recalled as the collaborator with Nunnally Johnson on the writing of the screenplay of and who produced "The Keys of the Kingdom," not only adapted the Anya Seton story, but he also directed it.

No production was more carefully prepared. None that will be screened in the next few years will have been more elegantly produced. Nothing was left to chance. The screenplay is a faithful picturization of the novel that has been read by hundreds of thousands.

"Dragonwyck," however, was widely read even before it appeared in book form, for originally it was featured by Ladies Home Journal, which

has a circulation of 4,119,661. The sale of the novel ran into hundreds of thousands—in excess of 500,000—so it is assumed that "Dragonwyck" has been read by more than 6,000,000 people, assuming that book publishers' calculation that each copy (or magazine) is read by more than three persons.

But, Lubitsch was "sold" on the screen possibilities of "Dragonwyck" even before it appeared in Ladies Home Journal. He read it from a publisher's galley proof—and it was that reading that convinced him, as he puts it, that "this is one book I must make into a picture." And made he has.

For months he, director Mankiewicz and clever Academy Award-winning cinematographer Arthur Miller went over every move, every "shot," every line, every situation, before actual filming got under way. Nothing was left to chance.

As a result there is every reason to believe that the world premiere of "Dragonwyck" will develop into one of the most significantly important events in the history of motion pictures—for Lubitsch's picturization is screen drama at its best, an emotional experience that many already predict it will be listed among the candidates for the Academy's best picture of 1945. Certainly, in his characteristic fashion, Lubitsch has injected into "Dragonwyck" those ingredients of his that make it box office success and popularity a foregone conclusion.



Walter Huston

STRANGE AWAKENING OF A REBEL OF YANKEE PIETY

ANOTHER STIRRING PERFORMANCE FROM GENE TIERNEY

From "A Bell For Adano" to "Dragonwyck" is a considerable histrionic leap, but Gene Tierney, who has developed into one of the truly great dramatic stars of stage and screen of today, successfully manages it.

As a matter of fact, in "Dragonwyck" she is portraying the feminine lead in her third consecutive picturization of a popular novel within less than a year. It will be recalled that "A Bell for Adano" was preceded by an equally highly-praised performance in "Laura," one of this season's outstanding successes.

But, in "Dragonwyck," Miss Tierney attains emotionally dramatic greatness. Eagerly several other emotional actresses, not with this company, sought the opportunity to portray Miranda Wells, the rebellious, but beautiful New England girl with a mind of her own. But, the studio never had anyone but Miss Tierney in mind for the role when they acquired rights to this drama of America's feudal age.

Perhaps, none other than the authoress, Anya Seton, better describes the role Miss Tierney has so realistically, feelingly and impressively brought to the screen. And this description by Miss Seton describes perfectly the heroine of Ernst Lubitsch's picturization:

"At 18 Miranda Wells was tired of churning butter and weeding the garden patch. She was revolted by the dull young farmers who sought her hand, and stifled by back-country New England piety. Then one May afternoon in 1844 came an invitation to live at Dragonwyck, the estate of her distant young relative, the great Nicholas Van Ryn.

"The little country cousin was to find in the great Hudson manor house the answer to her dream of luxury. But, the dream bore strange fruit.

"Miranda discovered the dark secret of Dragonwyck, and in the discovery she changed twice. Her passion was kindled by the icy fire of the patron, Nicholas, last of the Van Ryns. Passion offered her a way of life she longed for; she was part of Dragonwyck, with its Gothic towers, flowering gardens, and acres of tenant farms.

"Yet, this was a free country, and Dragonwyck was not free. What ghosts stirred the Red Room with its uneasy immortality? With the answer Miranda would change once more. The little farm girl, who became a lady, would become a woman with a new love, a new courage for the future of a new country."



Center, Nicholas Van Ryan (Vincent Price) brings his beautiful New England relative (Gene Tierney) to his palatial home. At left, Spring Byington.



Connie Marshall, as Kathrine, daughter of Van Ryn and his first wife, Johanna, played by Vivian Osborne, meets a new guest of the mysterious Dragonwyck.



GLENN LANGAN

DISTINGUISHED CAST FEATURED

SOME INTERESTING FACTS CONCERNING "DRAGONWYCK"

As replete as any cast of distinguished players to be assembled for a single super-production is featured in Ernst Lubitsch's production of Anya Seton's "Dragonwyck."

Because the people who enter the life of Miranda, played by Gene Tierney, are so equally important to the telling of this extraordinary story, the studio was confronted with no minor task in filling the roles.

Opposite Miss Tierney as Nicholas Van Ryn is Vincent Price, whose performances this season, first in "Laura," then in "Keys of the Kingdom" and Lubitsch's "A Royal Scandal," climaxed a rush up the ladder to cinema marquee fame that merited him star rating. His stern characterization, whose demeanor and home are a mystery Miranda determines to solve—and in so doing develops a succession of emotionally dramatic experiences that elevate "Dragonwyck" among the most powerful stories slated for exhibition during the 1945-46 year.

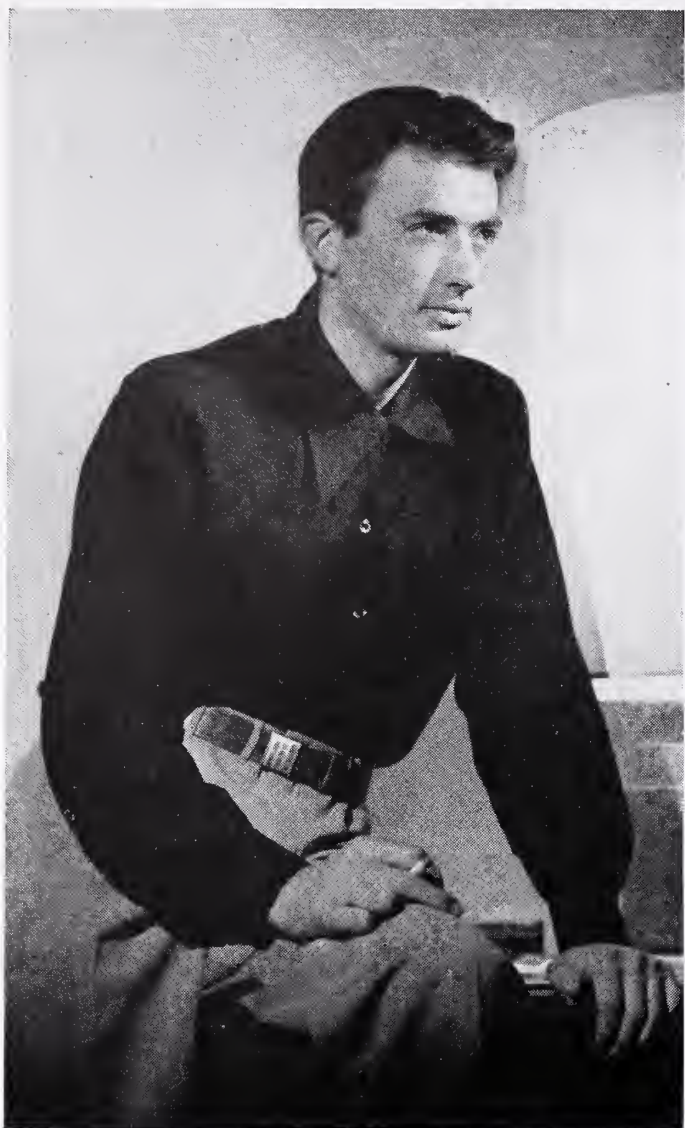
Another distinguished player in the cast is Walter Huston, who plays Ephraim. Glenn Langan, who has been doing increasingly well in each successive role, has the most important part of his career. He is Jeff Turner, the young doctor who eventually saves Miranda from her demented husband.

Anne Revere, one of the screen's ablest character actresses plays Abigail, while clever little Connie Marshall is Katherine, young daughter of Van Ryan and his first wife, a role enacted by Vivienne Osborne.

Others featured in the cast are Michael Francis, Spring Byington, Jane Nigh, Henry Morgan, Ruth Ford, Boyd Irwin and Reinhold Schunzel. However, several hundred others appear at various times in "Dragonwyck."



Gene Tierney as the rebellious Miranda Wells in "Dragonwyck."



GREGORY PECK



MAUREEN O'HARA

ZANUCK, TROTTI AND KING TO PICTURIZE "THE RAZOR'S EDGE"

Another of the greatest novels of this decade—W. Somerset Maugham's "The Razor's Edge"—will be transferred to the screen by 20th Century-Fox.

Nothing could better communicate the importance of this picturization than announcement that it will be produced by Darryl Zanuck himself, with Lamar Trotti doing the adaptation and Henry King directing.

"The Razor's Edge," in fact, will be the third best-seller that King will have directed within less than two years. The others are "The Song Of Bernadette" and, more recently, John Hersey's "A Bell For Adano."

However, in transfer of Maugham's novel, on which more than a million copies have already been sold, to the screen there will be a reunion of the creative forces that made "Wilson," for it will be recalled that Mr. Zanuck produced, Mr. Trotti wrote the screenplay and Mr. King directed that multiple Academy Award winning production.

Additionally indicative of the importance of "The Razor's Edge" on the 20th Century-Fox calendar for 1946 is the cast, for at the moment Alice Faye, Gregory Peck, Maureen O'Hara and Clifton Webb have been named for the principal roles. Peck, sensational portrayal of Fr. Chisholm in "The Keys Of The Kingdom," has been assigned the role of Larry Darrell, the young American who searched for a faith.

The roles of Isabel Bradley and Sophie MacDonald will be played by Misses O'Hara and Faye. Clifton Webb of "Laura" fame will play Elliott Templeton, a wealthy dilettante. The latter part fits Webb, who has long been one of Broadway's most popular stars, like the proverbial glove.

"The Razor's Edge" has been ranked by book critics as one of the greatest stories written by W. Somerset Maugham. Behind him lie such classics as "Of Human Bondage" and "The Summing Up." Critics agree, too, that Maugham's hand has been felt strongly on the contemporary theatre and few writers exert a deeper impress on current literature. He is the dean of living novelists, the clarity of his style, the perfection of his form, the subtlety of his thought, veiled thinly behind a worldly cynicism, have made him an international figure—and his novels are eagerly sought everywhere.

"The Razor's Edge" is a story of diverse characters, against the backgrounds of Paris, the Riviera and the East. These backgrounds have fascinated readers of many of Maugham's narratives.

But, most of all "The Razor's Edge" is the story of a man who achieves the absolute purification of his soul, superhuman wisdom and an im-

pregnable faith which gives him power over the material world. Certainly, as a record of the journey of the human spirit, it stands alongside "Of Human Bondage" as one of the truly great novels of our time.

"The Razor's Edge" will be produced on a lavish scale in accordance with the wide appeal of its story and colorfulness of its characters and situations.

Miss Faye and Messrs. Peck and Webb each possess contracts agreeing to appear in one production annually for this studio. However, the story must be subject to their approval. The fact that each has selected "The Razor's Edge" is indication of their individual enthusiasm over the roles contemplated for their enactment. "The Razor's Edge" will be Miss Faye's first screen appearance in several seasons.

"The Razor's Edge" reveals the dramatic story of a young American, Larry Darrell, and his quest for a faith. In Larry the author has created what the critics term one of his most radiant and appealing characters. Impelled by what he has seen of death in the war, Darrell renounces his fiancée, Isabel Bradley, and the opportunity for wealth and position, to seek knowledge and a faith above and beyond human mortality.

His search takes him all over the world and
Continued on Page 111



ALICE FAYE



CLIFTON WEBB

DISTINGUISHED ALL-STAR CAST IN MAUGHAM'S BEST-SELLING NOVEL

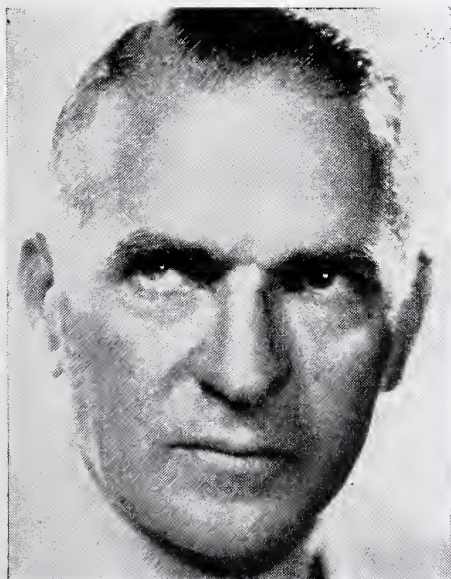
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reaches its climax in India where he attains the experience of the Absolute, which he had been seeking. On his return to Paris the American re-meets Isabel who has married Gray Maturin, Darrell's close friend. There, too, Larry meets Sophie MacDonald, a childhood friend whom a

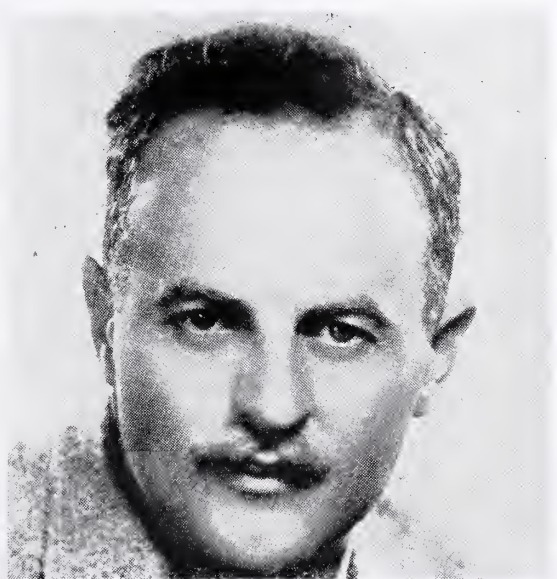
tragic life has driven to complete degradation, and whom he wishes to marry, in order to save her.

And in Paris, also, he meets, again, Isabel's uncle, the wealthy Templeton, whose sole aim in life is to maintain an impeccable social position.

But, all of these people experience the impact of the spiritual power that Larry has attained and that gives him an almost miraculous influence over others. The story has a soul-stirring climax, one that has made the book the most widely read and most highly praised of Maugham's novels.



HENRY KING



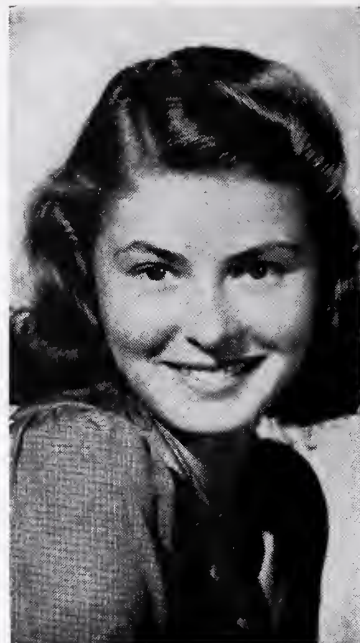
DARRYL ZANUCK



LAMAR TROTTI



TYRONE POWER



INGRID BERGMAN



JOAN FONTAINE

'FOREVER AMBER' AND 'CAPTAIN FROM CASTILE' CASTS INTRIGUE THE PUBLIC

MORE THAN 97,000 SUGGESTIONS FOR LEADS IN SCREENPLAYS OF TWO SENSATIONAL BEST-SELLERS RECEIVED BY THE STUDIO

Never in the history of production has a single studio had so many pre-sold stories as 20th Century-Fox can point to.

And never in the annals of Hollywood has there been such an overwhelming volume of mail inspired from book readers and moviegoers by best-sellers in the possession of a single studio.

The fact is that up to the time this publication went to press more than 121,000 readers of best-sellers, screen rights to which this company owns, have sent in suggestions as to which players they think should be assigned principal roles.

Actually, 91,882 of the 121,000 lists pertained to stars for the principal roles in the contemplated picturizations of Kathleen Winsor's sensational "Forever Amber" and Samuel Shellabarger's "Captain From Castile." Breaking down the former figures, the studio statistics reveal that of the 91,882 cast suggestions on those two widely-discussed stories exactly 62,703 were submitted on "Forever Amber" and 29,179 on "Captain From Castile."

There seems to be remarkable agreement among readers of "Captain From Castile" as to who should play the role of Pedro de Vargas in Shellabarger's book, which is still among the leaders in the best-seller list. Of the 29,179 who have made suggestions for that characterization more than 18,000 have named Tyrone Power, who is now in the Marine Corps "somewhere in the Pacific."

More than 6,000 others have suggested Richard Greene, who was rated among the screen's 10 top box office stars before enlisting in the British army, for the part of the hot-blooded, adventurous Castilian. However, these amateur casting directors mentioned at least six other candidates for the roles.

In connection with "Captain From Castile" it is interesting to note the public suggestions for feminine leads. Prominently mentioned among such candidates are Joan Fontaine and Ingrid Bergman, two outstanding stars under contract to David Selznick, who, incidentally, are committed to do one picture each for this company.

While interest in who shall play the principal roles in "Captain From Castile" is already unusually high and increasing weekly, the fact remains that no motion picture, not even "Gone With the Wind" or "A Tree Grows in Brooklyn," has brought forth such an enormous mail from the public. The latter's candidates are surprisingly mail from the public as has Kathleen Winsor's "Forever Amber." The public list of candidates is surprisingly long, with no one feminine star seemingly having a majority.

Interest in the player who will play the lead in "Forever Amber" has assumed world-wide proportions. A total of some 5,817 soldiers, sailors, Marines, Waves and Wacs have mailed suggestions, which gives a good idea of the popularity of the book with the service personnel. There can be no question regarding its popularity among civilians.

Prominently mentioned for the top role have been Alice Faye, Gene Tierney, Vivian Leigh, Pauline Goddard, Lana Turner, Linda Darnell and others. Among the male players mentioned in the public's "Forever Amber" suggestions are George Montgomery (now in the service), Victor Mature (also in the service), Vincent Price, Richard Greene, George Raft and others.

William Perlberg, who turned out the picturization of "The Song of Bernadette" and recently completed an Oscar Hammerstein II-Richard Rodgers musicalization of Phil Stong's best-seller, "State Fair," and a screenplay of the stage hit, "Junior Miss," will produce "Forever Amber." The authoress of the latter, Kathleen Winsor, has been placed under contract to serve as technical adviser on the production, and has been collaborating with Jerome Cady on a screen treatment.

Apparently many readers of "Forever Amber" have been impressed with the authoress' beauty and not less than 2100 of these have suggested her for the principal role. Many of these have written in to this effect: "Miss Winsor knows the character better than any one, for she created it

and certainly she has beauty and youth, two essentials in a screen characterization of Amber."


Producer Perlberg, perhaps, felt the same way about it, for a screentest has been made of Miss Winsor. The result is a carefully guarded secret. But there is no doubt in anybody's mind that the player who is lucky enough to be assigned the part of Amber need never worry about her future as a screen personality.

At press-time it was reported that sale of "Forever Amber" was nearing the million mark. At the same time it was estimated that more than 800,000 copies of "Captain From Castile," including the Literary Guild figures, had been sold.

Critics everywhere have lauded "Captain From Castile" as one of the "most exhilarating stories" (New York Times Book Review); "one of the most torrid non-stop adventures" (Time Magazine); "extraordinary" (Boston Globe); "great" (Walter D. Edmonds); "eminently satisfactory" (New York Herald-Tribune); "replete with color, pageantry and split-second action" (Chicago News); "will conquer its readers" (Philadelphia Record); "exciting" (Boston Herald), and "one of the most thrilling stories" (Los Angeles Times).

In "Captain From Castile," the handsome, red-haired hidalgo, Pedro de Vargas, stood on the threshold of the future, but, like any hot-blooded young Castilian, he lived in the present. His father lived in the past. The discovery of a New World, the intellectual awakening of the Renaissance, had caused a cleavage in men's minds. As today, so then. The young in spirit looked forward with eagerness, the old, backward with regret. Old Francisco longed to see his own life relived in his son, longed to picture him defending his honor with lance and sword on the battlefield. His old enemy, the Chevalier Bayard, had agreed to welcome Pedro into his Company of Lances. But to a young gallant of nineteen, study and adventurous, an assured future, even an exciting one, has not quite the enchantment of the unknown, not quite the lure of a New World. For the exploits of Cristóbal Colón had enlivened

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"I will never let you go . . . I want all of you . . . nothing shall stand between us"

'Leave Her To Heaven'

**BEN AMES WILLIAMS' BEST-SELLING NOVEL
A TENSE STORY OF THE EIGHTH DEADLY SIN**

For the next several years 20th Century-Fox will have a wholesale field of candidates for box office and Academy Award honors.

No one acquainted with the studio's plans for the transfer of Ben Ames Williams' best-seller, "Leave Her To Heaven," will fail to list that story among the important vehicles of 1945-46. For almost a year preparations have been going on for the filming of this tense novel of "the eighth deadly sin."

The leading feminine roles—foster sisters—have been assigned to Gene Tierney and Jeanne Crain. William A. Bacher will produce and the cast he is lining up, when completed, will be reason for much rejoicing among theatre operators and theatregoers.

Rarely in the modern novel has a great author probed so deeply into the soul of such two opposite women, laying bare both the beauty and evil of love. Critics agree that "Leave Her To Heaven" surpasses that author's "The Strange Woman." In the former he has created two exciting women—Ellen and Ruth—who run away with a man's heart.

In fact, "Leave Her To Heaven" is the story of Richard Harland's two loves: one violent and consuming, fraught with passion; the other steady and lasting. Marriage was the farthest thing from his mind when Harlan met Ellen on a hunting trip in New Mexico, but the latter knew from the first that she desired him, and with deliberate seductiveness

she contrived to possess him. The moment came at the end of a long day in the woods. There was a light in Ellen's eye that Harland could not overlook, so he kissed her and then her words came out, tumbling over themselves like a wild, pent-up torrent, "I will never let you go . . . I want all of you . . . nothing shall stand between us!"

Subsequent events proved she meant just what she said, for Ellen sought to monopolize Harland's every thought and action, hardly allowing him to breathe. Her jealousy grew to madness and would have become unbearable for Harland had not her foster-sister's silent and undemanding love pierced the darkness and given him hope.

And, when at the very climax of this tense story, Ellen's hatred rises from the grave to accuse Ruth of her own murder, one wonders what after-life fate is the just due for such a heartless, selfish woman.

Ben Ames Williams' own judgment of Ellen is expressed in the title, for all her viciousness, the reader of the novel, as will the viewer of the screenplay, will be fascinated by her charm and the devious intensity of her scheming as she seeks by fair means and foul, not only to possess Harland's body, but to envelope his mind. The evil of her love dawned slowly upon him, but when he saw her with open eyes he knew he must escape.

JOHN STAHL DIRECTS PICTURIZATION OF THE WIDELY DISCUSSED BOOK

John Stahl, one of the best-known and ablest directors, will be in directorial charge of the William A. Bacher picturization of "Leave Her To Heaven." Few directors have transferred so many popular novels to the screen as has John Stahl. His most recent such picturization was the current "The Keys Of The Kingdom" from A. J. Cronin's book.

Michael Dunne, a comparative newcomer who has impressed Production Chief Darryl Zanuck and others associated with the development of some of the screen's foremost stars, has been mentioned for the role of Richard Harland, whose marriage to the vicious Ellen is a mockery, but whose love finds hope in the love of the latter's foster sister who stood by him and sustained him in the darkest

days of his loneliness.

This characterization is expected to do for Dunne what "The Song Of Bernadette" did for Jennifer Jones, what "Wilson" did for Alexander Knox, and what "The Keys Of The Kingdom" has done for Gregory Peck. The role of Ellen has been assigned to Gene Tierney, while Jeanne Crain has been announced to play her foster-sister.



GENE TIERNEY IN ANOTHER BEST-SELLER

Within a period of 18 months this lovely star—Gene Tierney—will have created on the screen the principal feminine characters in no less than four best-selling novels. To her credit she already has "Laura." In John Hersey's "A Bell For Adano" she has given a memorable portrayal of the bewildered, warm Italian peasant girl torn between loyalty and love. In Anya Seton's "Dragonwyck" she is the little New England farm girl who became a lady.

But in the picturization of Ben Ames Williams' "Leave Her To Heaven" she has a role radically different from any she has enacted to date. She is scheduled to play Ellen whose love was a possessive, vicious thing, seeking to monopolize her lover's every thought and action, whose satanic jealousy grew to madness, who plots and whose hatred for her sister rises from the grave to accuse her of her own murder.



A BANNER YEAR FOR LA CRAIN

With the musical romance, "State Fair," completed Jeanne Crain looks forward enthusiastically to two equally excellent roles—co-starring roles in Ben Ames Williams' "Leave Her To Heaven" and, later, a musical version of the fascinating story of "Cameo Kirby."

In "Leave Her To Heaven" she will share the feminine honors with Gene Tierney (opposite page), playing Ruth whose silent and undemanding love pierces the darkness and brings hope to a man enslaved by the passion and diabolical possessiveness of her foster-sister.

For her splendid performance in "State Fair," Miss Crain, whose rise started with her appearance last year in "Home In Indiana," was rewarded with the part of Ruth and the singing, feminine lead in the romantic "Cameo Kirby."

JEANNE CRAIN—who is living up to every promise.

JEROME KERN MUSIC ONE OF FEATURES OF CENTENNIAL SUMMER

**"GIFT OF THE MAGI," AN O. HENRY
STORY, ALSO WILL BE MUSICALIZED
AND PRODUCED IN TECHNICOLOR**

As already pointed out the years 1945 and 1946 give every promise of being significantly important for the part musicals will play.

As always 20th Century-Fox will set the pace for production of such entertainments.

However, this studio will concentrate in the production of vehicles that are patterned to set new cycles in musical entertainment. These musicals will not only embrace a surprisingly large variety of themes, but several will be revolutionary insofar as the screen is concerned.

Moreover, they will be produced not only with the most potent talent, but their music will represent the latest works of the most famous contemporary composers and lyricists. In addition they will be created by writers, directors and producers whose association with major musical hits is no secret either among motion picture theatre operators or moviegoers.

"Centennial Summer" can serve as a splendid example of this company's musical projects for 1945 and 1946.

"Centennial Summer" has already been pre-sold to hundreds of thousands of book readers, for it ranks one of the more popular novels of the year. Written by Albert E. Idell, "Centennial Summer" has been superlatively praised by the book critics.

It is the story of a staid Philadelphia family and the effect a visit to the Philadelphia centennial had on its members. It is a comedy drama, played against an unusual and nostalgic background.

It will be played by a cast of box office players whose association with screen musical comedies has earned large followers for them.

Otto Preminger, who this year already has such outstanding entertainments as "Laura" and Ernst Lubitsch's "Royal Scandal" to his credit, will not only produce, but also direct "Centennial Summer."

But, as significant of the magnitude of "Centennial Summer" and the importance this company attaches to its possibilities is the fact that it will be musicalized.

And none other than the famous Jerome Kern has been signed to write an original music score for "Centennial Summer."

Jerome Kern needs no introduction to showmen, for he has written some of the most popular musical comedy hits of stage and screen—and over a long period of years. He wrote the music for "Show Boat" and for many others

too numerous to list in this limited space. None other than Leo Robins will write the lyrics.

The fact is that there is a definite parallel between "Centennial Summer" and the recently completed musicalized "State Fair." Both are based on best-selling novels. Both will boast an original treatment and a musicalization that will unquestionably set a new pattern for tuneful screen entertainment. And both have their music scores furnished by Broadway's outstanding hit writers.

The Preminger "finesse," made famous this season by his directorial handling of "Laura" and "A Royal Scandal," further insures "Centennial Summer" becoming one of the major events of 1946. Production will get under way some time next Fall, according to present plans.

One more thing about "Centennial Summer": like "State Fair" it will be produced in Technicolor.

Preminger is scheduled to produce and direct another musical for release in 1946, according to announcement made by the studio.

He will create a musicalized version of "Gift of the Magi," famed O. Henry story. This, too, will be produced on a lavish scale, with an important cast—and in Technicolor.

Preminger is reportedly negotiating with Leonard Bernstein, young conductor and composer to write the music for the screenplay of "Gift of the Magi," with Ogden Nash scheduled to do the lyrics.

Whether Preminger will make "Centennial Summer" or "Gift of the Magi" first has not been determined. But, he is scheduled to produce both within the next year.

"Fallen Angel," detailed elsewhere in this publication, will be Otto Preminger's first vehicle for 1945-46.

No doubt the reader, as he has gone through this publication, has been impressed by the array of rightly termed "big musicals" that this studio has planned for the next year. This is not by choice, but the result of a poll taken among hundreds of representative exhibitors and thousands of theatregoers here and abroad.

No studio has enjoyed the success that 20th Century-Fox has in the production of musicals. This is not claim; it is based on comparative box office reports, a matter of record with which exhibition is well acquainted.

However, this studio has no desire to rest of its laurels. It is determined to continue to produce the best musical entertainments—and to pale its successful efforts in that sphere of screen diversion.



JOHN PAYNE

"RIOCABANA" IS A GAY MUSICAL

**WITH JOHN PAYNE, CARMEN
MIRANDA, JUNE HAVER AND
MARTHA STEWART STARRING**

William LeBaron, who has been associated with the most successful music entertainments of the past decade and particularly those he has made under the 20th Century-Fox banner, will within the next few weeks undertake the production of another potential tuneful triumph—"Riocabana."

To be produced in Technicolor, "Riocabana" will concern itself with the romantic and comic adventures of three girls who embark on a wholesale matrimonial venture.

Their common objective is: to trap men of wealth so that each may realize her personal ambition. They pool their own wealth and set forth on a journey that proceeds anything but according to their carefully worked-out plans.

An all-star cast will be entrusted with the principal roles. They are June Haver, Carmen Miranda, and Martha Stewart as the three girls who go on a new "gold-rush"; John Payne and James Dunn.

The prominence of the co-stars should furnish the reader with a definite idea of the important position "Rio Cabana" has on this company's list of 1945-46 attractions. June Haver and John Payne are co-starred with Betty Grable in "The Dolly Sisters." James Dunn has scored a historic personal triumph in the picturization of Betty Smith's "A Tree Grows In Brooklyn."

Carmen Miranda, of course, is in a class by herself and needs no qualification, while Martha Stewart is one of this company's most promising "stars of tomorrow." She comes from the New York night clubs. More about Miss Stewart on page 118.

As the title, "Riocabana," suggests this extravaganza will have a Latin American background and feature music of that region.

Incidentally, Carmen Miranda, who has been devoting much of her time in the past several months entertaining service men at training camps, is scheduled also to co-star, later on, in three additional Technicolor musicals, "Mexico City," Damon Runyon's "Chico-Chica" and "New Orleans."



CARMEN MIRANDA AT HER GAYEST

The inimitable, and incomparably glamorous Carmen Miranda draws the gayest role of her meteoric career in "Riocabana." Certainly, this singing comedienne will have the most important role of her screen musical comedy career, for the part has been written to maximumly capitalize her versatility.

She will share co-starring honors in the Technicolor production of "Riocabana" with June Haver, John Payne, James Dunn and Martha Stewart. She is one of three girls who deliberately set out to win wealthy husbands for themselves. But, this romantic quest develops situations the trio had not anticipated and that lead to extraordinary complications that should make this one of the more delightful musical gems of 1945-46.



MARTHA STEWART MAKES DEBUT IN ZIPPY MUSICAL

No studio has developed more publicly acclaimed musical comedy stars than 20th Century-Fox. That has been fact not only in war-time, but ever since Darryl F. Zanuck assumed jurisdiction over this company's creative efforts.

Betty Grable, Alice Faye, Carmen Miranda, Vivian Blaine and, more recently, June Haver are five of the many glamorous personalities developed and promoted by this company's superior musical productions. Others, not yet generally known to the public, will be introduced in 1945-46—and most promising among these is beautiful Martha Stewart (at left and above).

Although she will make her screen debut in "Riocabana," sharing the leading feminine roles with June Haver (on next page) and Carmen Miranda, Hollywood is no strange municipality to this 21-year-old singer. She had a six-month's stay at another major studio. However, when no roles were forthcoming she asked for her release—and returned to New York.

Born, brought up and educated in Brooklyn (and she's proud of it!), Martha does not lack for experience in the entertainment sphere, despite her age. Immediately after graduating high school, where she took an active hand in dramatics, she embarked on a career as vocalist. Her first engagements were at clubs in New Jersey.

Her rise as singer was rapid. She spent several years touring the country with famous bands. Then she appeared at New York's better night clubs. It was during one of those engagements the other studio's talent scout saw her, arranged for a screentest. Speedily she won a contract and went to Hollywood, only to ask for her release six months later.

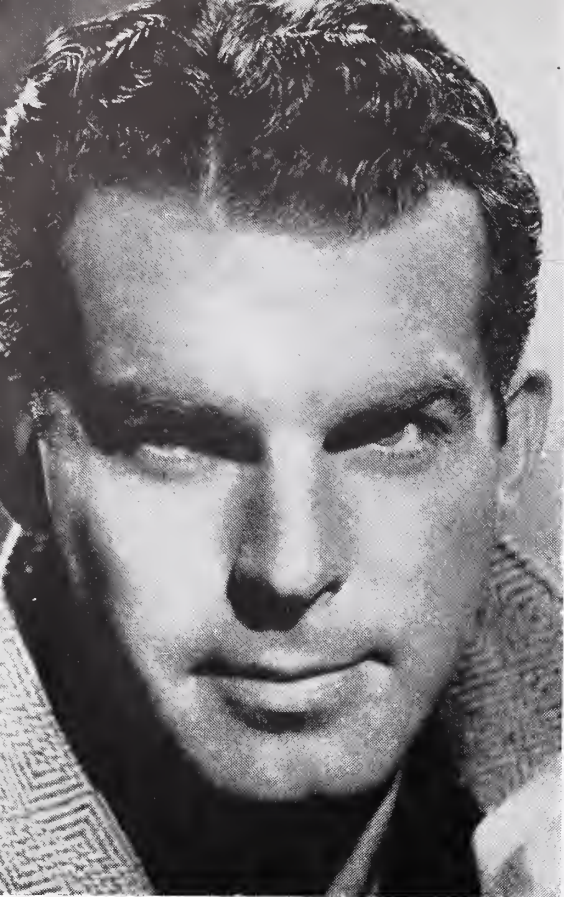
Meantime, Martha Stewart made recordings and again success became her lot. She was signed by Monte Prosser for his world-famous Copacabana in New York. She was an instantaneous hit there. Again, a talent scout was impressed. This time it was this company's Joseph Pincus, eastern talent chief. Once more, Martha made a successful screentest—and received a one-way railroad ticket to Movietone City, plus a long-term contract.

Martha's real name is Margaret Haworth. But, as Martha Wayne she became known to millions of listeners of the famous Hit Parade program. She graduated to that select position after several years' experience as vocalist with touring bands. Incidentally, Martha Stewart's most popular Victor recording is none other than "My Heart Sings."

JUNE HAYER



June Hayer will follow her co-starring roles in "Where Do We Go From Here?" and "The Dolly Sisters" with an equally colorful, sing and dancing part in "Riocabana," another musical produced in Technicolor.



FRED MacMURRAY



LLOYD NOLAN



WILLIAM EYTHE

STORIES THAT ENTERTAININGLY PROVE TRUTH IS STRANGER THAN FICTION

PARTICULARLY AND VIVIDLY IS THAT EMPHASIZED IN "LEO COMES MARCHING HOME," "NOW IT CAN BE TOLD," "BOOMERANG"

A world-famous figure recently observed "that world events today are certainly providing that truth is stranger than fiction and making strange bed-fellows."

The point is splendidly illustrated by a number of stories this company has planned for early production. Recently Mr. Zanuck announced to the press that the studio would undertake several major films "entirely based on fact and filmed as factual dramas."

Among them are Lieut. I. D. Richardson's May book-of-the-month, "American Guerrilla in the Philippines," detailed elsewhere in this book; the tentatively titled "Now It Can Be Told"; Commander W. C. Chambliss' "Boomerang," and Seymour L. Romberg's Colliers story, "Leo Comes Marching Home."

In announcing this type of screen entertainment, Mr. Zanuck said also:

"We are going to produce these pictures as if they were cut-and-dried factual films. We will tell a personal story, using important box office personalities in key roles, but personalities are going to be handled as though they were unknown actors, picked because they fit the roles.

"It is my belief that, by following this policy, we can have top box office attractions and achieve realism never before reached in motion pictures."

Treatment of that sort is contemplated for Zanuck's production of Wendell Willkie's "One World." However, the story will concern a member of the crew and will have a dramatic twist. The late Mr. Willkie heartily approved the screen treatment several months prior to his untimely passing. Lamar Trotti furnished the screenplay and will be associated with Mr. Zanuck in its production.

For the past year Producer Louis de Rochemont

has been busy preparing to shoot a story of the war-time secrets of the FBI. The story has been referred to as "Now It Can Be Told," but a definite title will be announced later. Under contemplation for such a title is "Private Line to Berchtesgaden." John Monks, Jr. is doing the revised screenplay.

This picture will be shot around New York City with authentic backgrounds. The Federal Bureau of Investigation has been cooperating in the compilation of the facts for this sensational true-life story, a story that could not be told until now. This drama will reveal a situation that will amaze the public, for it has never been disclosed. Henry Hathaway is scheduled to direct, with production getting under way this Spring.

William Eythe, whose performance opposite Anne Baxter and Tallulah Bankhead in "A Royal Scandal" has been superlatively praised by the trade press and exhibitors who have viewed that Ernst Lubitsch production, and Lloyd Nolan of "A Tree Grows in Brooklyn" fame will have the two top roles in the tentatively titled "Now It Can Be Told."

"Leo Comes Marching Home" is a recent purchase of the studio. It has been running serially in Collier's. It is the story of a young man who is the first to enlist from his small home-town. However, because he is an expert in a particular line.

He is dying to go overseas, so one night when the chief gunner of a bomber takes ill and the bomber has to take off, Leo replaces the regular gunner. The crew is caught in a fog and the bomber lands on German soil by mistake.

Leo is picked up by the Nazis, but through the underground he makes his escape and gains valuable information for the Allied Nations. In three

days he has fought the war single-handed, spills his information to the authorities in Washington and is given a leave.

He returns to his home, but no one there will believe that he has been overseas. Even his sweetheart turns against him and refuses to believe him until he is awarded the Congressional Medal of Honor. Then Leo, indeed, comes marching home.

Fred MacMurray, whose "Where Do We Go From Here?" and "Captain Eddie" have been completed and will be released this Spring and Summer, respectively, is scheduled to play the title role in "Leo Comes Marching Home."

"Boomerang" is the story of a civilian who adapts himself to naval warfare. This picturization of a book and Saturday Evening Post story will be produced by de Rochemont. John Monk, Jr. is writing the screen adaptation of this factual story, too. It was written by Commander W. C. Chambliss, U. S. Naval Reserve, after his return from battle action in the South Pacific.

Commander Chambliss is now in Washington, but was formerly a member of this company's New York publicity department and a former reporter on the New York Daily News. It is a thrilling adventure, with a surprise climax. Much of the incidents actually happened in the early stages of the war against the Japs.

The U. S. Navy is cooperating with 20th Century-Fox in the production of "Boomerang." So far no one has been set for roles, but the policy expressed by Mr. Zanuck earlier in this report will adhere in the casting of "Boomerang." It is possible that Dana Andrews, who gave such an excellent histrionic account of himself in "Crash Dive" several years ago and this season in "Wing and a Prayer" will have one of the leading parts.

MAY BOOK OF THE MONTH SCHEDULED FOR EARLY FILMING

THE MOST AMAZING TRUE-LIFE, ACTION DRAMA OF AMERICANS WHO FINALLY RETURNED FROM THE DEAD—TO TRIUMPH

Credit another book-of-the-month to 20th Century-Fox, for the May selection, Ira Wolfert's "American Guerrilla in the Philippines" is already being prepared for early filming.

Just who will play the heroic roles described by its Pulitzer Prize-winning author has not yet been determined, but within the comparatively next few weeks announcements of their assignment may be expected to be forthcoming.

Book critics have already hailed the story of Lieut. I. D. Richardson, U.S.N.R., and his remarkable story of guerrilla activities during the Japs' occupation of the islands as one of the finest accounts of daring, courage and sacrifice to come out of this war.

Purchase of the screen rights to "American Guerrilla in the Philippines" was made from publisher's proofs, but a condensation of the novel, which will be on sale late this month, was featured by Readers Digest. The reaction was a sensation. That monthly's millions of readers have been flooding the publication's offices with letters, most of which express gratitude for being "privileged to read such a miraculous drama," as one in particular put it.

This is the dramatic story of an American "guerrilla" who, busy as he was, found time to fall in love, too, with the beautiful daughter of one of Leyte's first families. He was one of the first men General MacArthur asked to see when he stood offshore as the Leyte landings began. And to him was brought this blond, bronzed, bedraggled young American, who earlier had broken down, in the officers' mess below, over his first dish of ice cream in more than two years.

The screen possibilities of the story are indicated by the fact that most of the major studios wanted the story when it appeared in Readers Digest. Meantime, this company had already purchased it—and had assigned writers to create a screen version.

According to the plans of Mr. Zanuck, the studio intends to follow Mr. Wolfert's dramatic account of the adventures of Lieut. Richardson and his followers. Almost every incident will be filmed.

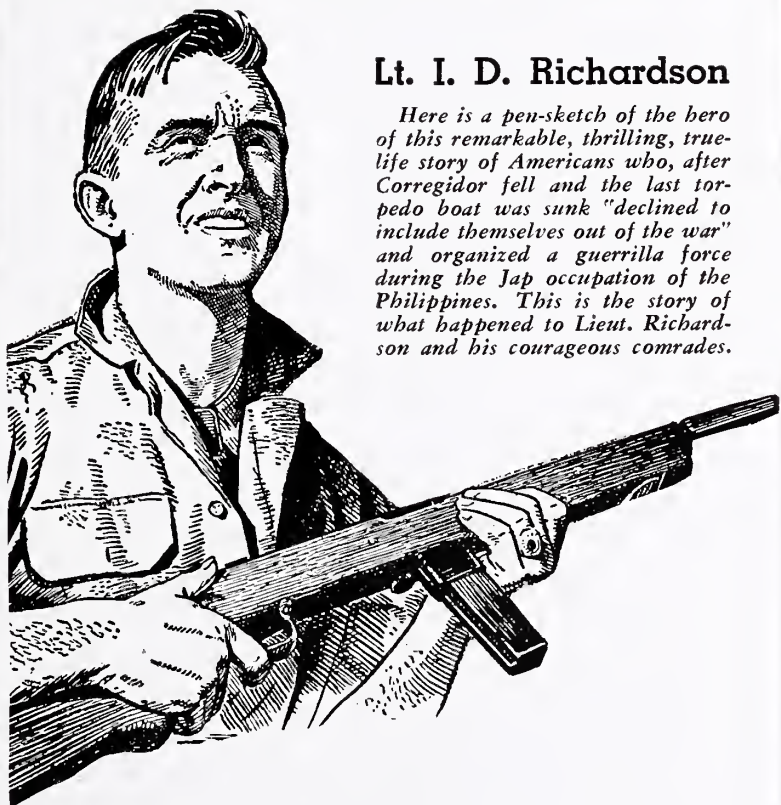
Who will play the role of Lieut. Richardson has not been definitely established, but, indeed, already several topnotch freelance stars have expressed an ambition to play it.

Author Wolfert, who has been a newspaperman since 1929, was inspired to write "American Guerrilla in the Philippines." He has been a war correspondent since Dec. 19, 1941. He was the only reporter with the Free French at the liberation of St. Pierre and Miquelon. In 1942 and 1943 he accompanied U. S. troops and reported fighting in Guadalcanal and the Solomon Islands.

During 1944, he landed in France on D-Day and junketed with the First and Third Armies through Normandy and the west of France through the Siegfried Line. He received the Pulitzer Prize for his Guadalcanal despatches. Wolfert also has authored several short stories. His first novel was "Tucker's People." He followed this up with "Battle for the Solomons," "Torpedo 8" and co-authored "One-Man Air Force." He is married to the poet and fiction writer, Helen Wolfert. Wolfert was scratched twice by Jap bullets, and a third time by one of New Georgia's Anopheles mosquitoes.

Of "American Guerrilla in the Philippines," its author says:

"I got excited about Richardson's adventures for a lot of reasons. They explain in detail, for the first time, to my knowledge, anyway, exactly how a guerrilla army must operate: what it does for ordnance, for communications, for transport, for food; how it pays its soldiers; what its quartermaster department is like; what its tactics must be; what its objectives are—not merely the long term objective of helping win the war, but the

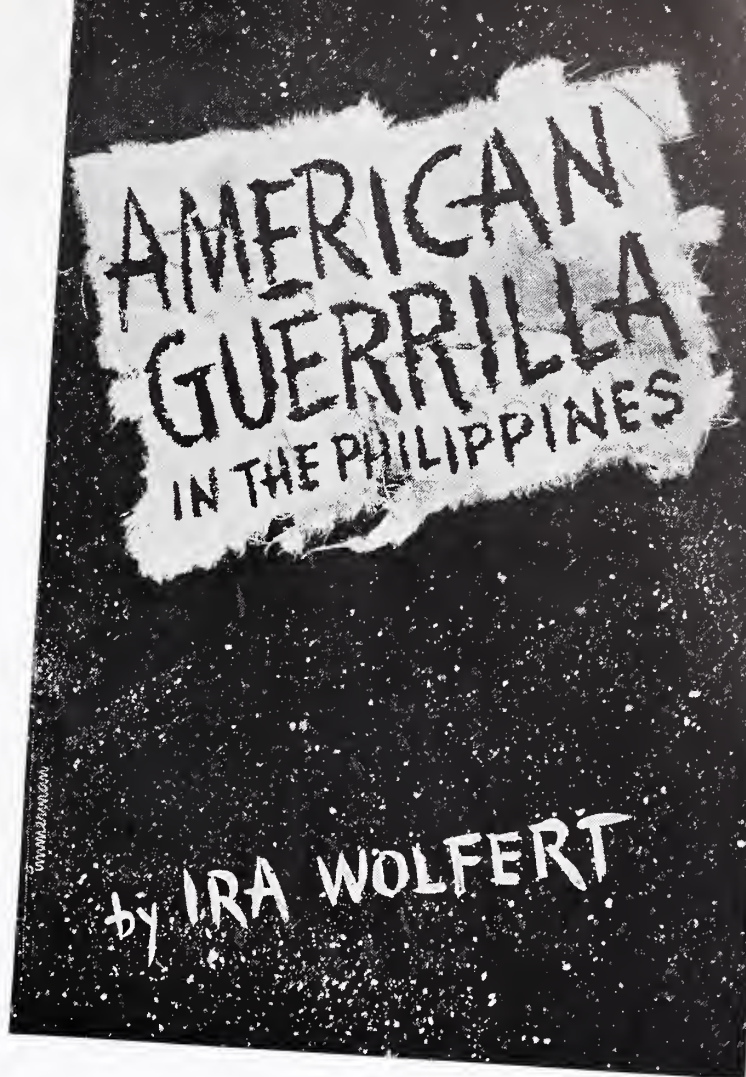


Lt. I. D. Richardson

Here is a pen-sketch of the hero of this remarkable, thrilling, true-life story of Americans who, after Corregidor fell and the last torpedo boat was sunk "declined to include themselves out of the war" and organized a guerrilla force during the Jap occupation of the Philippines. This is the story of what happened to Lieut. Richardson and his courageous comrades.

after 200 miles, swam 13 hours to shore.

Again on Leyte he made contact with the native guerrilla bands who were not only harrassing the Japs, but fighting one another over looting privileges. He was given the job, under Colonel Ruperto Kangleon, of coordinating the guerrillas and directing their efforts more along the first course. One by one, he took the jobs of ordnance, communications, finance, public relations, quartermaster and finally Chief of Staff with rank of major.



short-term tactical objectives, the practical objectives it can achieve with the limited means at its disposal, and in the face of an enemy who has everything he needs to wage mechanized war.

"Rich's story explains, too, the role of the people in the guerrilla operation—what they do that helps, what they do that hinders; why they help, too, and why they hinder.

"It's got a lot of jungle life in it and strangeness and exotic flavor. It's a how-to-do book — how to make fuel for your automobile out of the sap of the palm tree; how to scrape your way through jail bars with a beer can opener; how to make field artillery out of a brass pipe; how to court a girl in the Philippines; how to tell time in the jungle at night when you don't have a watch; how to sail a banca; how to make a bullet out of a curtain rod.

"In addition, it's a hell of an adventure story about people who in their own fumbling, human, tired and timid way proved invincible."

Lt. Richardson was executive officer to Lt. Kelly of the famous "expendables." He took part in the retreat from the Philippines. He got to Leyte. With ten AAF pilots, he tried to sail a 90-foot native boat to Australia, was shipwrecked



'CAMEO KIRBY' TO BE MUSICALIZED IN TECHNICOLOR

TEAMING DANA ANDREWS AND JEANNE CRAIN; "BAND-WAGON" AMONG OTHER MUSICALS SET

For the past six years there has been a mounting demand from theatre owners that this studio produce "Cameo Kirby," one of the most popular hits turned out by this company.

In fact, this company has twice produced "Cameo Kirby." In 1923 the late John Gilbert was starred in the title role and started on his climb to fame.

Seven years later it was remade.

But on both occasions it was produced as a straight romantic drama.

This time it will be made into one of the most ambitious musicals created by this studio, comparable with "The Dolly Sisters" and "State Fair."

Moreover, the musical version of "Cameo Kirby," with a colorful showboat background and an original score, will be produced in Technicolor.

William Perlberg, who has produced "State Fair," will make "Cameo Kirby."

And two of the stars in the Richard Rodgers-Oscar Hammerstein II musicalization of "State Fair"—Dana Andrews and Jeanne Crain—will play the singing romantic leads in "Cameo Kirby."

They are pictured at the left in a love scene. But the scene is from "State Fair."

"Cameo Kirby" is one of the most fascinating stories to have reached the screen. The fact that on its re-make its popularity exceeded that which attended the original version, notwithstanding the fact that nowhere near as known a cast appeared in the second picture, bespeaks the fascination of the story.

It is a sparkling romance of a restless, irresponsible, Don Juanist gambler who plies his trade on the Mississippi river boats, who falls in love with a sweet girl at one of the vessel's stopping places.

A supporting cast commensurate with that which is featured in "State Fair" and "The Dolly Sisters" will appear in "Cameo Kirby," with Charles Winninger, who has a major role in the latter, cast for the part of the captain of a river boat.

Producer Perlberg has been authorized to leave no stone unturned to make "Cameo Kirby" a memorable musical attraction. It will have original music written by famous hit-writers.

"Cameo Kirby" will be the third super-musical that Perlberg will have produced for this studio within the next year. His first "State Fair," has been completed and is scheduled for release this season.

Another musical to be produced by Perlberg, who will be recalled as the man who engineered the filmization of "The Song Of Bernadette," is titled "Band-Wagon," based on the Howard Dietz-George Kaufman Broadway hit of several years ago.

"Band-Wagon" will have an all-star cast, too, and in addition will feature several famous bands. June Haver, Dick Haymes and others have been announced for leading roles. Gregory Ratoff, who directed Miss Haver and Haymes in "Irish Eyes Are Smiling," who recently made "Where Do We Go From Here?" and is right now megaphoning "Kitten On The Keys," will serve directorially on "Band Wagon."

However, this streamlined musical comedy, "Band-Wagon," will have a completely new musical score and will be swiftly paced.

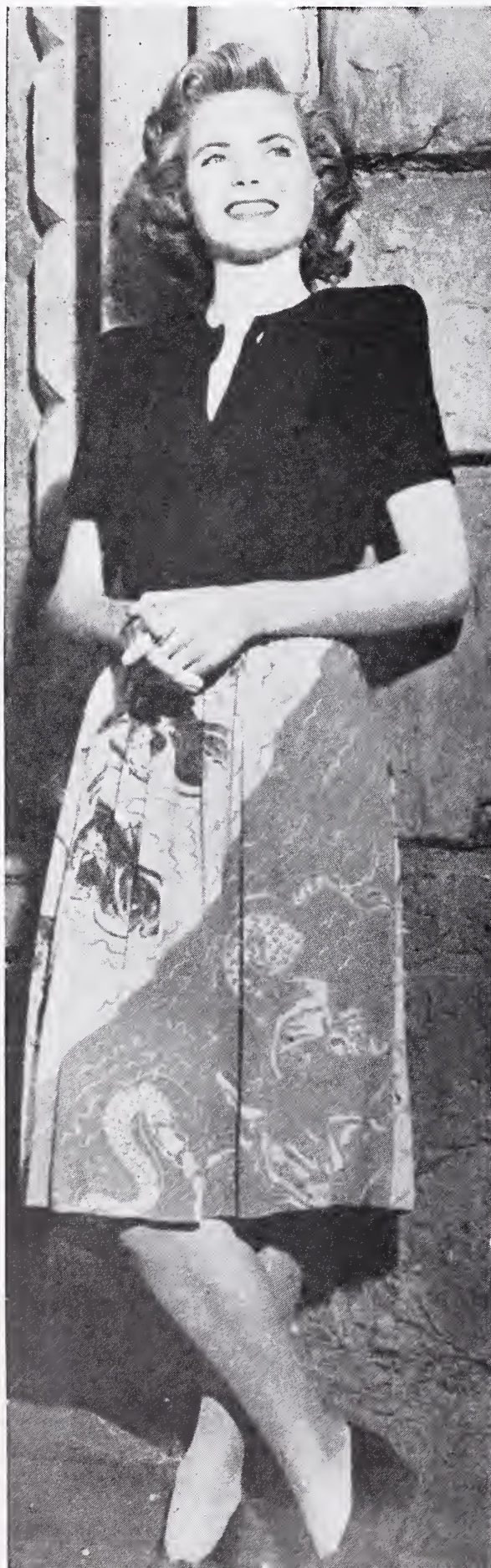
On Perlberg's 1945-46 list also is "The Shocking Miss Pilgrim," also musicalized, in Technicolor, with Betty Grable starred. This is the scorching, breezy story of the first secretary, with William Eythe playing opposite Miss Grable. Additional details on "The Shocking Miss Pilgrim" will be announced later this Spring.



BETTY GRABLE

MELODRAMATIC AND BIOGRAPHICAL STORIES AND COMEDIES PLUS ACTION

PRE-SOLD VEHICLES BASED ON BEST-SELLING BOOKS AND PLAYS, AS WELL AS ORIGINALS, TO SATISFY THE APPETITE OF EVERY TYPE OF MOVIEGOER



In preparation—in the hands of writers—are more than two scores of well-known stories, novels, plays and originals for future production. These are stories catalogued to satisfy every entertainment demand of the public.

These stories cover every type of entertainment vehicles: melodramatic and romantic, comedy and dramatic, musical and mystery, outdoor action and farce, biographical and extravaganza.

While Lamar Trotti, the Academy award-winning author, is busy adapting "The Razor's Edge," for instance, Scott Darling is adapting the Broadway melodramatic stage hit, "The Spider," that Ben Silvey will produce.

Among the outstanding biographical stories scheduled to be dramatized or musicalized is "Lap of the Gods," based on the life of O. Henry, that George Jessel is to produce. Anne Baxter has been named for the feminine lead. She will portray a dual role. In the early sequences she will be the wife and in the later scenes the daughter of the famous author.

Jack Andrews is writing a screenplay from his original, "Johnny Comes Flying Home," the story of a discharged Army flier who establishes a commercial airline to Alaska. Aubrey Schenck is pencilled to produce this comedy drama as well as "Shock" another original story.

Melchior and Thomas Lengyel are writing a treatment of the former's famous stage play, "The Typhoon," that Ernst Lubitsch is now planning to both produce and direct in 1946.

Fred Niblo, Jr., is writing an adaptation of the hilarious matrimonial comedy of youth, "The First Year," another stage hit, by Frank Craven. William Eythe and Faye Marlowe have been announced to play the newlyweds whose first-year trials and tribulations make for a succession of side-splitting laughter. Walter Morosco will produce "The First Year."

Wanda Tuchcock is busy writing a treatment of a romantic action-drama of international horse-racing, "The Home-Stretch." Robert Bassler, who this season turned out "Thunderhead, Son of Flicka," "Hangover Square" and "Molly and Me", will produce "The Home-Stretch" here and in England, and in Technicolor, according to present plans.

Bassler also has another exciting story on this list. It is titled "Off To Buffalo," a romance of the Erie Canal.

Another recent purchase of promise is "The Dark Corner," an original by Leo Rosten. The plot concerns a private detective who is forced to clear up a murder in which he himself is the outstanding suspect.

With the suspenseful "Caribbean Mystery" completed, Producer William Girard is preparing to film "High School Hero," that James Tinling will direct. Featuring Edward Ryan, "High School Hero" is the story of a young man and a marine corps dog with battlefield and jungle backgrounds.

For those who crave action there will be "The Black Mart," a food racketeer background story, and "Angels in White," a thrilling romance of America's cadet nurses.

Then, there is "The Lonely Journey," based on an original idea of an ex-soldier afflicted with amnesia and his attempt, upon discharge from the army, to ascertain who he is. This will be Andy Lawler's first production for this company.

Other stories listed include H. R. Hays' murder mystery, "Stranger On the Highway"; an original by Leonard Spiegelglass, "No Place Like Home," a comedy; the original outdoor story, "Beyond Death Valley"; Rose Franken's "David and Claudia" and "Another Claudia," in both of which the original screen Claudia, Dorothy McGuire (left) and Robert Taylor are contemplated for the roles of the couple; "Sitting Bull," an outdoor drama of the famous Indian chief; Charles G. Booth's story, "Horror Island," "Jean Valjean," an original based on "Les Miserables"; "The Re-Birth of Flower McCroy," from a serial published in the Woman's Home Companion; "The Red Quarter," from the French novel by Stefan Weidt; Wendell Willkie's "One World"; the well-known book by Robert Nathan, "Enchanted Voyage"; Matthew Josephson's novel, "Victor Hugo," and "Don Q: Son of Zorro," which was originally bought for Tyrone Power and which will probably not be produced until after the end of the global war, or upon Power's return from military service.

In addition, the flexibility of this company's production policy is such that the studio, during the year, may quickly take advantage of any topical stories that the times may develop, new novels and originals, as well as stage plays and magazine stories.

Just as this book was being rushed to press a despatch from the studio announced that June Haver will have the feminine lead in O. Henry's "Gift of the Magi," that will be turned out as a musical in Technicolor with Otto Preminger directing. Jo Swerling is adapting the story for the screen.

William Girard's "Angels in White," the drama of cadet nurses, will have an impressive cast of players. Lynn Bari, who plays Eddie Rickenbacker's wife in "Captain Eddie," will have one of the major roles, it has been announced. Production on "Angels in White," based on an original story by Jack Andrews, will probably be started late in the Summer.

Anne Revere, who has distinguished herself time and again in this company's high-ranking super-specials, like "The Song of Bernadette" and "The Keys of the Kingdom," will have a featured part in "Fallen Angel."

Just when Richard Greene, the first of the English stars in Hollywood to have enlisted in World War II, will be back at Movietone City has not been officially determined. He was honorably discharged from service with the British Army last Fall.

(Left) Dorothy McGuire to co-star in "David and Claudia."



Eddie Ryan (above) — Mary Anderson (right)

"WITHIN THESE WALLS" FATHER AND SON DRAMA

H. Bruce Humberstone, who has directed no few box office successes for this and other companies, will shortly undertake direction of "Within These Walls."

A father-and-son drama, "Within These Walls" has been patterned to further soar the rising star of Edward (Eddie) Ryan, who will be long remembered for his characterization of the youngest brother in "The Sullivans."

Eddie Ryan (above) also will shortly be seen in "Caribbean Mystery." In "Within These Walls" he will have lovely and talented Mary Anderson (right) as the girl with whom he is in love.

The dramatic story is laid in a prison of which the boy's father is the warden. The latter's hopes for his son are lofty, but fate takes a hand and the boy is sentenced to prison—where his father is in charge. Most of the story deals with developments once the lad is placed behind the bars by his father.

It is an action, suspenseful prison story possessive of surprising situations—and a romance.

Thomas Mitchell has the role of the warden. Henry Morgan is the only other member of the cast announced as these pages were being put to press.

The fact that a director of the standing of Humberstone will direct "Within These Walls" is a cue to showmen of the stature of its entertainment possibilities. Incidentally, it is one of a group of some 12 labelled "Exploitation Specials" that will be produced under the supervision of Bryan Foy. Ben Silvey is the producer.

Miss Anderson will be remembered for creating the title role in the Broadway stage production of "Guest in the House." She played Jennifer Jones' tell-tale friend in "The Song of Bernadette." Mitchell is one of the distinguished character stars of stage and screen, his most memorable roles, perhaps, being Joe Tumulty, the secretary, in "Wilson," and the father in "The Sullivans."

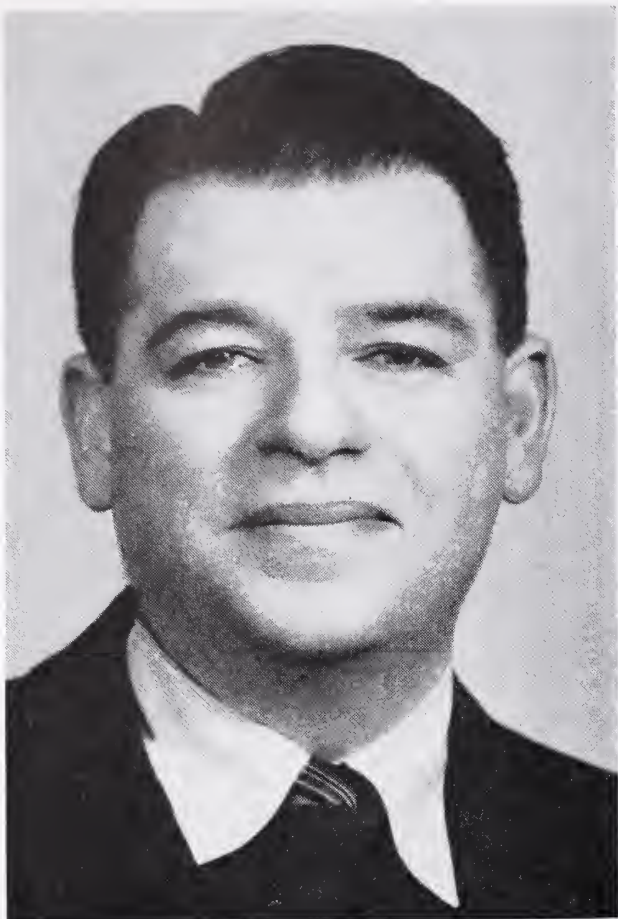


Thomas Mitchell



OSCAR HAMMERSTEIN AND THE WHITE WAY

IDEALLY COMBINED IN A MUSICAL DRAMA OF AMERICA'S GAYEST DAYS



OSCAR HAMMERSTEIN II



CELESTE HUME

Continued from Page 49

ten by that era's best known authors and composers, including such vehicles as "Koh-i-nor," "Santa Maria," "Marguerite" (the first effort at popularizing the ballet here), "Mrs. Reddy Bradley" and others.

In those days, as today, the Metropolitan Opera in New York was one of the world's foremost operatic organizations. It was financed then almost exclusively by members of the "400." To its famous Diamond Horseshoe subscribed all the socially prominent figures of the day. But, in those days, the Metropolitan virtually monopolized operatic presentations in America. Opera in those days, in America, was the hobby of the wealthy and the socially ambitious.

In this Hammerstein saw a great injustice and he proceeded to attempt to alter the situation. He built the Manhattan Opera House, in West 34th street, an enormous edifice to compete with the Metropolitan. He built large opera houses, too, in Philadelphia, in Boston and in London, England. He conducted several brilliant seasons of opera in New York. They were turbulent, but progressive years for opera—and Hammerstein did succeed in popularizing it. But, on account of financial difficulties Hammerstein was obliged to make a truce and enter into an agreement with the Metropolitan to produce no more operas for 10 years.

But, though financially withdrawn, Hammerstein, more than any other man in America, did help to make grand opera accessible to the ordinary man and woman. His were the most extravagant presentations of operas, even today headliners. He imported many famous operatic stars—and he was the first opera impresario who encouraged the development of American operatic talent.

He produced "Carmen," "Thais," "Pileas," "Louise," "Sapho," "Don Giovanni," "Salome," "Elektra," and many others—for the first time in this country. He introduced Mary Garden to New York. He also brought over such famous stars as Luise Tetrassini, Alessandro Bonci, Maurice Renaud, John McCormack, Emma Trentini and others.

He added innovations to famous operas. For instance: he introduced a snake charmer into "Samson Et Dalila." He used a juggling act in "Les Huguents." His showmanship in opera fascinated the press and even his fearful competitors. His daring was beyond their apprehension, but it made opera attractive to the "common people."

He himself wrote several short comedies and operettas. He was forever writing operas and musicals. His heart was full of love for better music. But his most successful venture was in other spheres of the amusement industry, particularly in the operation of the Victoria and in the development of famous stars of musical comedy and the legit theatre. But, these were secondary to him personally; always he yearned to succeed with opera.

Thrice married, he was suspicious of most men, but he confided in women. He

started many talented actresses on the road to international fame. He made millions and lost them. It was impossible for him to retrench.

For instance: at a time when the Manhattan Opera House and his operatic war with the Metropolitan were losing money, he built the still larger Philadelphia Opera House. He sometimes scolded the public in newspaper advertisements for not being better patrons of ventures he sincerely believed should enjoy public patronage.

He built and managed the London Opera House in the Kingsway area, opening it on Nov. 13, 1911. There he produced lavish attractions, including "Quo Vadis." But, his London promotion, too, proved a financial failure.

It must be obvious to the reader of the above facts that the story of Oscar Hammerstein must be unlimited in possibilities for the production of a musical drama that will appeal to every type of moviegoer, for his life was crowded with drama, daring courage, romance, suspense, music and more music.

Just who will portray Hammerstein on the screen has not been determined. However, "Romance With Music" will be presented by this company on the same scale of "State Fair" and with a distinguished cast. There has been something said that among those being considered for roles is Celeste Hume, who will be recalled as the outstanding personal hit of "Oklahoma!", a comedienne whom this company signed to a long-term contract last year. However, she is not obligated to report to the studio to start working under this contract until late this year.

Considerable research has been going on on "Music With Romance." Shortly after completion of "Laura," Mr. Prelinger came to New York to spend some time and discuss with Oscar Hammerstein II not only the story, but the latter's picturesque grandfather generally.

Hammerstein, meantime, has been at Movietone City and further discussed plans. He already has started on the book for "Music With Romance," while the studio is quietly, but methodically starting its search for players to play the colorful and famous characters who were a part of the elder Hammerstein's meteoric life.

While there will be played and sung some popular tunes that were the rage when Times Square was young, "Music With Romance" will have an original musical score that will be part and parcel of the story itself. Just which the hundreds of famous characters who peopled the life of Hammerstein will appear in the story has not been revealed, but there is no doubt that the nostalgic touch in "Music With Romance" will be important.

In other words, expect an attraction commensurate with the entertainment values in and the box office dimensions of "State Fair," which, as reported elsewhere, has been completed insofar as filming is concerned.



ANNE BAXTER



JOHN PAYNE

ORIGINALITY MARKS WIDE RANGE OF 1945-46 THEMES

"TWO ARABIAN KNIGHTS," "LITTLE HORSE," "BIRDS OF PARADISE" TO BE UP TO MINUTE

The year 1945-46 will see the cinematographic streamlining of popular stories whose production many theatre operators and theatregoers have requested and the filmization of a wide range of original themes.

The flexibility of the 20th Century-Fox production policy makes it possible for the studio to take immediate advantage of any new popular works that may develop in the course of the year. In this book is listed property already in the possession of the studio and for which screenplays have either been already written or are in the process of writing.

Among the future vehicles that have attracted much industry is the contemplated musicalization of "Two Arabian Knights." Rights to this hilarious comedy were purchased several months ago. George Jessel, producer of "The Dolly Sisters" and "Kitten On The Keys," has been scheduled to make "Two Arabian Knights" with John Payne and William Bendix announced for the title roles and Linda Darnell assigned the feminine lead.

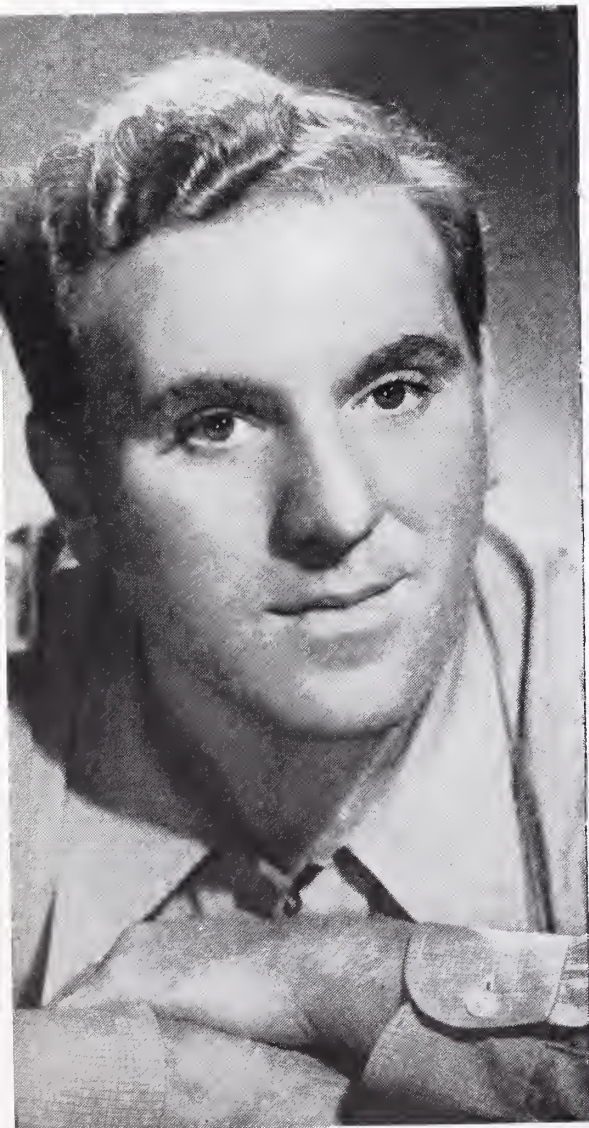
Walter Morosco is readying for filming of a picturization of "The Little Horse," based on the story by Nelia Gardiner White, featured in Good Housekeeping Magazine. Samuel Hoffenstein is now working on the screenplay in which Robert Young and Ida Lupino are contemplated for the top roles. Lloyd Bacon, who recently made "Captain Eddie," is slated to direct.

Other well-known stories that are being projected for future production are "Down To The Sea In Ships" and "Bird Of Paradise." "Down To The Sea In Ships" will be a tremendous project, with Louis D. Lighton, who has already made "A Tree Grows In Brooklyn" and "A Bell For Adano," to produce. Much of this dramatic story of the old whaling days in New Bedford, Mass., will be filmed in the latter section.

William LeBaron, who has turned out some of this company's most successful musicals, has had "Bird Of Paradise" in preparation for four years. Everything was in readiness to start "shooting" in Hawaii in January, 1942, but the Japs' attack on Pearl Harbor cancelled that plan.

Since then the story of Richard Walton Tully's famous stage hit has been changed. Developments in the South Sea Islands, as the result of war, have been taken into consideration and when the Technicolor musicalization of "Bird Of Paradise" is finally available it will emerge as an up-to-the-minute story—and set a new pattern for musical entertainment.

Lamar Trotti, who recently completed "Col. Effingham's Raid" and is adapting "The Razor's Edge" for production next Summer, is scheduled to produce "Victor Hugo," based on Matthew Josephson's well-known novel. He has written the screenplay, but due to war-time restrictions actual filming cannot take place until after the war.



WILLIAM BENDIX

PUBLIC NAMES EVEN AUTHORESS OF "FOREVER AMBER" FOR LEAD

Continued from Page 112

Pedro's childhood and the rash courage of wild Hernán Cortés was even now calling to his youth.

Incurring the hatred of a lordly neighbor who used the facts of the grim Inquisition to pursue his private ends, Pedro fled to Cuba under the tutelage of the rugged veteran of Columbus's and Cortés's voyages, one Juan García. Cuba was astir with talk of the wild plan of Cortés to invade Mexico. Pedro joined this brilliant campaign and so, to his surprise, did the supple dancer, Catana, whom he had met at home. The standards of old Spain barred him from her society, so, following custom, he had sailed with a token from the high-born Lady Luisa, a favor in the form of a lace handkerchief. But Old Spain was behind him and Catana was before him, passionate and determined. Pedro required, for a New World, new standards.

In Mexico Pedro emerged as the ideal conquistador and during the long campaign, through the aid of a friendly priest, he purged his soul of his consuming hatred for the man who had driven him from Spain. When, seasoned and shrewd, he next appeared in Spain, he made an impressive courtier and an adroit envoy for Cortés at the court of Charles V.

Here is thrilling adventure in Spain and Mexico. Here is a picture of a New World unfolding before the sword of tough-minded Cortés. Here is the authentic life of the sixteenth century, with its manners and its crudeness, its gaiety and cruelty, its passion, its pride, its lust for life and its sudden death. Here are lively people out of the past, so warm and real as today.

The author, Samuel Shellabarger, is magnificent-

ly qualified to tell this story. A nonpareil storyteller, he is also a Renaissance scholar. Thus he is able at one and the same time to tell a thrilling adventure tale and to provide a vivid, lively background of the sixteenth century—the dawn of the modern age still shadowed by the feudal past.

Naming candidates for portrayal of characters in novels has become quite a fad with book-readers and moviegoers, if the statistics forwarded by the studio are any criterion.

Not only is the studio mail room being flooded with suggestions on casting for "A Tree Grows In Brooklyn," "Forever Amber," "Captain From Castile" and "Leave Her To Heaven," but thousands have written in similar assignment of roles in other novels.

But, the studio is not interested in typed stars or players. It is determined to transfer novels to the screen as faithfully as possible—and actors and actresses must conform to the natural and histrionic requisites of the parts rather than vice versa. How successful is this method has been certainly borne out by public reaction to the characterizations by Jennifer Jones of the title role in "The Song of Bernadette," by Gregory Peck's Father Chisholm in "The Keys of the Kingdom" and certainly by the portrayals of Dorothy McGuire, James Dunn, Peggy Ann Garner and Joan Blondell in the more recent "A Tree Grows In Brooklyn."

The point will be further successfully emphasized when the public sees John Hodiak, Gene Tierney, William Bendix, Monty Banks and others in the picturization of John Hersey's novel, "A Bell For Adano."



CAROLE LANDIS



It is exactly ten years since the first issue of *The March of Time* appeared on the screens of U. S. theatres.

Today, as over 12,000 theatres all over the world show *The March of Time*, it is interesting to recall that the first issue was shown in exactly 417 theatres!

Volume I, Number 1 contained six subjects—in contrast to

RICHARD DE ROCHEMONT, Producer of *The March of Time*



TEN EVENTFUL YEARS IN A CLASS BY ITSELF

TODAY 12,000 THEATRES THROUGHOUT THE WORLD PRESENTING THIS AWARD-WINNER

the single subject treated in today's issues.

The first six subjects were:

Belisha Beacons: Young Transport Minister Leslie Hore-Belisha installs traffic beacons throughout England as British drivers rage.

Buchsbaum: U. S. motorist Moe Buchsbaum insists his French traffic fine be applied toward unpaid U. S. war debt.

Fred Perkins: A U. S. battery maker defies the N. R. A.

Opera: Giulio Gatta - Casazza, Metropolitan Opera head, resigning, recalls his past memories.

Speakeasy Street: Famed "21," Jack and Charlie's former speakeasy on 52nd Street, re-enacts a prohibition raid that failed.

Saionji: March of Time shows Japan's aging statesman, and fore-

shadows the internal fight for political control.

Despite the preponderance of entertaining subjects, it is worth noting that in its very first issue, *The March of Time* drew attention to the impending crisis in Japan between the men of war and the men of peace.

And in Volume II, one of the six subjects was devoted to a rising political figure in Europe: Adolf Hitler. This issue contained also one of the most outstanding screen "scoops" of the day: motion pictures of Sir Basil Zaharoff, the carefully-guarded, never photographed munitions king. Thanks to the ingenuity of MOT Producer Richard de Rochemont, a *March of Time* cameraman got these pictures by disguising himself as a fruit peddler in a Cannes railroad station, concealing his camera under a bunch of bananas.

A similar trick was used by de Rochemont to get pictures of the elusive "Papa" Deibler, "Monsieur de Paris," France's public executioner. A MOT cameraman lay in wait for days in a restaurant across the street from his quarry's apartment, got pictures, with a telescopic lens, or Deibler in his nightshirt!

Followed other notable subjects: Russia, in No. 4; Ethiopia, in No. 6; Palestine, Neutrality, Japan-China, Pacific Islands, Tokyo, League of Nations, Revolt in France, Inside Nazi Germany.

The success of *The March of Time* was growing by leaps and bounds. One reason for this was the quality which today keeps millions of Americans interested in this outstanding short subject.

That quality is: *The March of Time* tells not only what has happened and is happening, but it foreshadows what is likely to happen, and points out to its public what to watch for in news trends.

Striking instances of this are to be found in such subjects as "Japan, Master of the Orient," which told of the militaristic ambitions of Nipponese war lords; "Crisis in the Pacific," which told of how Japan was attempting by various means to dissuade the United States from fortifying Guam; "Spoils of Conquest," which showed the rich islands of the Dutch East Indies which even at that time were temptation to an aggressive and acquisitive Japan; and, particularly, "Inside Nazi Germany," which told of the plans then being carried out by the Nazis to prepare the German nation for World War II.

With Volume VII, Number 9, "The F.B.I. Front," Twentieth Century-Fox took over distribution of *The March of Time*. Titles like "One Day of War—Russia, 1943," "Inside Fascist Spain," "Show-Business at War," "Underground Report," "Upbeat in Music," "Youth in Crisis," "Portugal—Europe's Crossroads," "What to Do With Germany," "Back Door to Tokyo," "Inside China Today," "The Unknown Battle," and "Report on Italy," served as constant as-

Continued on Page 162





CENTURY-FOX



Almost a third of a century has elapsed in the history of our company. Its accomplishments give it a prominent place in a great industry.

As an exhibitor who has spent almost a lifetime in theatre operation, I have realized that our policy must be the conception and production of pictures strictly in accordance with exhibitor requirements.

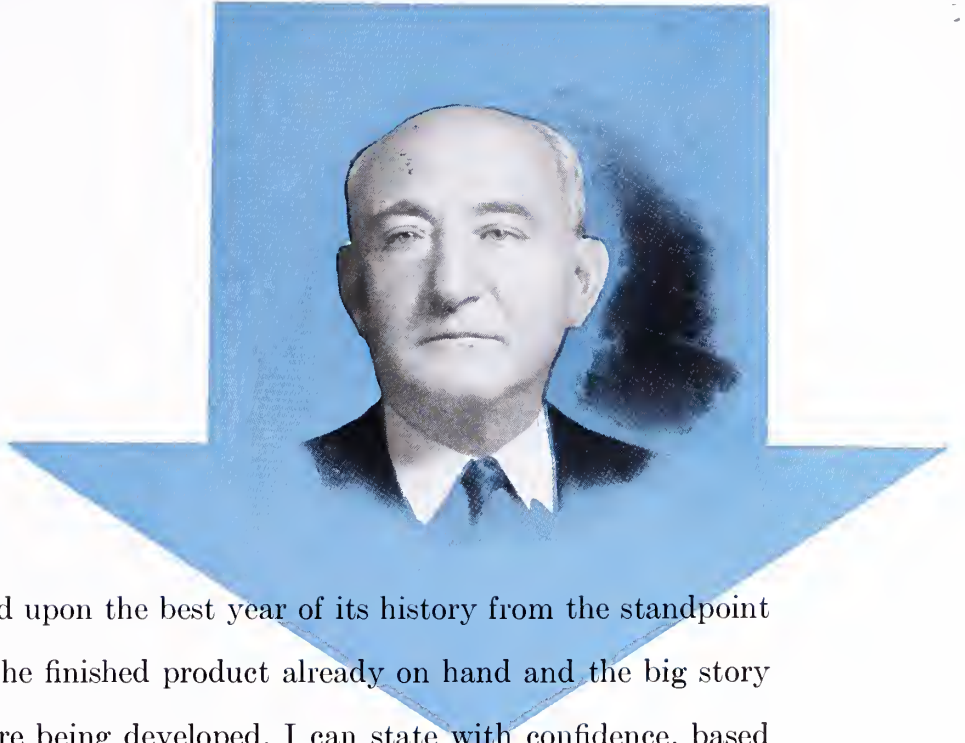
We take pride in what has been done. However, what is to us a source of even greater satisfaction are the plans we have for the future.

In recent years we have assembled an array of story properties without precedent. Transformed into pictures, they will assure you of a supply of product whose boxoffice success will surpass even the high standard already established.

With its rich resources of men and material, our company looks into the future with a firm belief in itself and its ability to meet its responsibility to you, our industry and the people it serves.

A handwritten signature in cursive script, reading "Spyros P. Skouras". The signature is written in black ink and is positioned above the printed name.

SPYROS P. SKOURAS,
President



20th Century-Fox has embarked upon the best year of its history from the standpoint of entertainment. Based upon the finished product already on hand and the big story properties from which scripts are being developed, I can state with confidence, based on personal study and knowledge, that this is the finest array of audience entertainment in all my years in the film industry.

Every exhibitor will, I am sure, share our enthusiasm and at the same time will recognize in these pictures a challenge and inspiration to his best efforts in showmanship. The possibilities of this year's product will be limited only by their own energies and resourcefulness as showmen.

Darryl F. Zanuck's dynamic production mind has contributed this superlative product and our sales organization, brilliantly guided by President Spyros Skouras and Tom Connors, will round out the distribution job to full perfection.

Joseph M. Schenck

JOSEPH M. SCHENCK,
Executive Head of Production

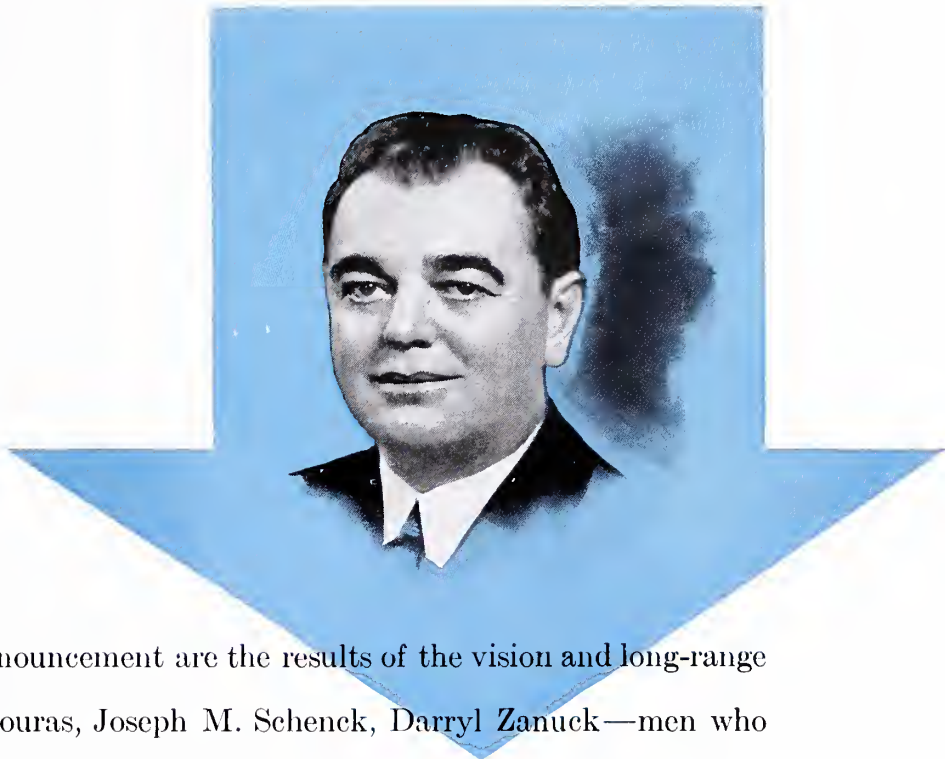


The 20th Century-Fox studio organization has every detail of the 1945 season worked out, and we can definitely promise a program that will reach new heights in entertainment. Our pictures based on important and impressive story properties, are aimed at giving the exhibitor a series of attractions that will satisfy the current mood and tastes of theatre audiences. Our program is composed of musical comedies, romantic comedies and dramatic spectacles of big scope and emotional force as well as an array of outstanding best-selling novels never equalled in motion picture history.

Thanks to the inspiring support of Joseph M. Schenck, Spyros Skouras, Tom Connors and other leaders and workers associated with them, our studio organization is able to face this costly and ambitious undertaking with an assurance that could not otherwise be possible. We have the same confidence that exhibitors will give our pictures the same forthright and enterprising support.

A handwritten signature in cursive script that reads "Darryl F. Zanuck". The signature is written in black ink and is positioned above the printed name.

DARRYL F. ZANUCK,
Vice-President In Charge of Production



The pictures described in this announcement are the results of the vision and long-range planning of men like Spyros Skouras, Joseph M. Schenck, Darryl Zanuck—men who have a profound knowledge of box-office problems. My own personal, candid estimate is that we have prepared a well-balanced product packed with great revenue possibilities.

The selling of motion pictures, like the sale of other commodities, is basically a matter of human relations. However, in our industry these relations have an endless continuity. Good-will, therefore, is an inseparable part of the representations we make to you about our product and of the terms we ask for it.

Our fundamental policy is predicated upon the principle of LIVE AND LET LIVE! Film rentals are not arbitrary figures pulled out of the blue, but are determined and controlled by the grosses of our pictures at your box-office. In this, our 30th Anniversary year, we invite you to participate in the very big expectations we have for it.

We value your friendship and in return, pledge you our own.



TOM CONNORS,
Vice-President

IT'S A

Fact

THAT

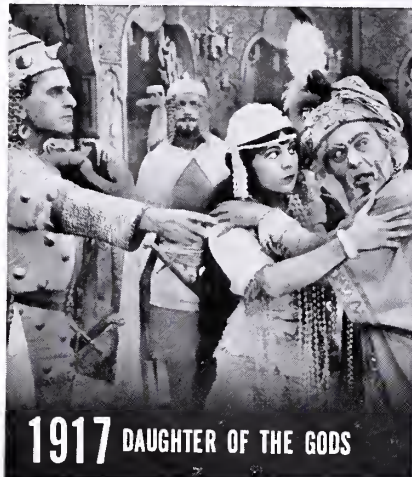
the 30 year history of 20th Century-Fox is a brilliant box-office story—a powerful force in giving motion pictures their present position of world importance . . .



1915 A FOOL THERE WAS



1916 ROMEO AND JULIET



1917 DAUGHTER OF THE GODS



1918 CLEOPATRA



1919 SALOME



1920 IF I WERE KING



1921 OVER THE HILL



1922 QUEEN OF SHEBA



1923 IF WINTER COMES



1924 THE MAN WHO CAME BACK



1925 THE IRON HORSE



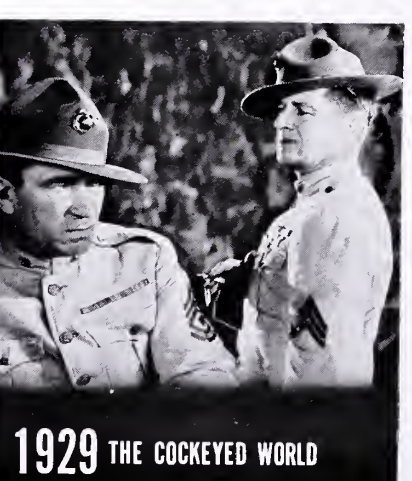
1926 TOM MIX IN HIS TOP HITS



1927 SEVENTH HEAVEN



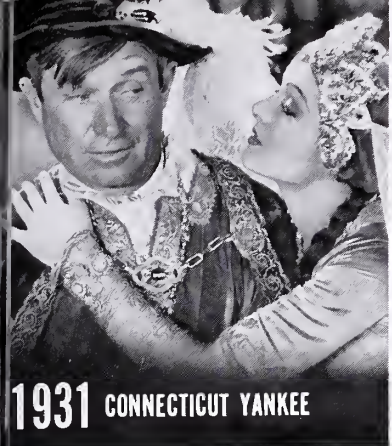
1928 STREET ANGEL



1929 THE COCKEYED WORLD



1930 COMMON CLAY



1931 CONNECTICUT YANKEE



1932 TESS OF THE STORM COUNTRY



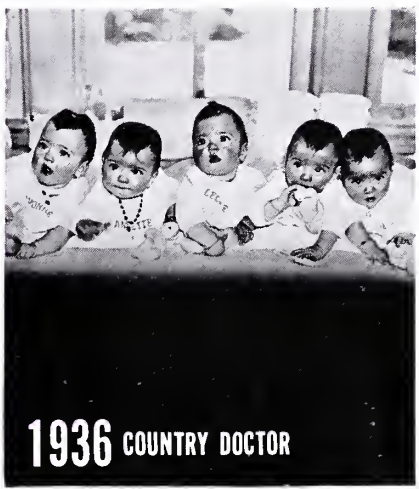
1933 CAVALCADE



1934 BRIGHT EYES

becomes the Biggest Figure in the Industry as it combines with Fox Film Corporation

1935



1936 COUNTRY DOCTOR



1937 LLOYDS OF LONDON



1938 ALEXANDER'S RAGTIME BAND



1939 JESSE JAMES



1940 THE GRAPES OF WRATH



1941 HOW GREEN WAS MY VALLEY



1942 SPRINGTIME IN THE ROCKIES



1943 CONEY ISLAND



1944 WILSON



1944 THE SONG OF BERNADETTE

1945

... and now with more hits in one year than in the 30 years past, 20th Century-Fox celebrates its 30th ANNIVERSARY



IT'S A *Fact*

THAT IN EVERY
KIND OF GREAT
ENTERTAINMENT
...THE BIGGEST
FIGURE IN THE
INDUSTRY IS



IN BEST-SELLING
head, "Ha"
and the Ki



BOOKS... Now with "A Tree Grows in Brooklyn," "The Keys of the Kingdom," "Song of Bernadette," "Thunder-gover Square." Soon with "A Bell for Adano," "Colonel Effingham's Raid"! Then with "Forever Amber," "Anna ng of Siam," "The Razor's Edge," "Leave Her To Heaven," "Cluny Brown," "Captain from Castile," "Dragonwyck"!

IN MUSICALS... 20th, the pace-setter in musicals with "Alexander's Ragtime Band," "Coney Island," "Sweet Rosie O'Grady"! Soon with Billy Rose's "Diamond Horseshoe," "Where Do We Go From Here?," "Nob Hill," "State Fair," "The Dolly Sisters"—all in Technicolor!

First

IN SPECTACULAR DRAMATIC PROPERTIES... Scope pictures like "Wilson," "Song of Bernadette," "Winged Victory" and "Keys of the Kingdom" will be followed by others scaled to the same notable proportions of showmanship!

First

IN THE USE OF TECHNICOLOR...Ten Technicolor pictures are currently completed or in preparation—including not only 20th's famous musicals but selected dramatic properties as well!

First

IN PRE-SELLING... 20th makes pictures big—20th sells pictures big! With national advertising, publicity, radio, billboards and tie-ups to millions!

IT'S A *Fact*

THAT
THESE
CURRENT
HITS
SET
THE
PACE
FOR THE
GREATEST
YEAR
FROM



-A New Star Team—Making Love and History!



ANNE BAXTER • JOHN HODIAK
in

SUNDAY DINNER FOR A SOLDIER

PRODUCED BY WALTER MOROSCO • DIRECTED BY LLOYD BACON

-The Year's Top Mystery Hit at the Box-Office!



GENE TIERNEY • DANA ANDREWS
in

Laura

PRODUCED AND DIRECTED BY OTTO PREMINGER

DIER

-Most Sensational Factual Picture of the War!



THE FIGHTING LADY

in TECHNICOLOR

A
LOUIS DE ROCHEMONT
PRODUCTION

CLIFTON WEBB

-Its Business Makes Happy Showmen Smile!



Damon Runyon's

IRISH EYES ARE SMILING

in Technicolor!

starring

JUNE HAVER • DICK HAYMES • MONTY WOOLLEY

DIRECTED BY
GREGORY RATOFF

IT'S A

Fact....

that its thrill-blazing entertainment has swept all records before it! Hold-overs! Move-overs! Extended playing time! Because it's exciting – human – terrific!

.....

MOSS HART'S "WINGED VICTORY"
with Pvt. Lon McCallister • Jeanne Crain
Sgt. Edmond O'Brien • Jane Ball
Sgt. Mark Daniels • Jo-Carroll Dennison
Cpl. Don Taylor • Judy Holliday • Cpl.
Lee J. Cobb • T/Sgt. Peter Lind Hayes
Cpl. Alan Baxter and Geraldine Wall
Cpl. Red Buttons • Cpl. Barry Nelson
Sgt. Rune Hultman • Cpl. Garry Merrill
Sgt. George Reeves • Pfc. George Petrie
Pfc. Alfred Ryder • Cpl. Karl Malden
Pfc. Martin Ritt • Cpl. Harry Lewis • Cpl.
Henry Rowland • S/Sgt. Sascha Brastoff
Cpl. Archie Robbins • Cpl. Jack Slate
Pfc. Henry Slate • Produced by
DARRYL F. ZANUCK • Directed by
GEORGE CUKOR • Stage Play and
Screen Play by Moss Hart



**A record-roaring
from**

**MOSS
HART'S**

**WINGED
VICTORY**



hit
coast-to-coast!

WINGED VICTORY

PRODUCED BY
DARRYL F. ZANUCK

DIRECTED BY
GEORGE CUKOR



Stage Play and Screen Play by MOSS HART

IT'S A *Fact*....

that date after date has set record after record! So outstanding as a book that it sold 800,000 copies! So memorable as a picture that it has never been surpassed in acclaim!

• • • • •

A. J. Cronin's "THE KEYS OF THE KINGDOM" with Gregory Peck • Thomas Mitchell • Vincent Price • Rosa Stradner Roddy McDowall • Edmund Gwenn • Sir Cedric Hardwicke • Peggy Ann Garner Jane Ball • James Gleason • Anne Revere Ruth Nelson • Benson Fong • Leonard Strong and Philip Ahn • Arthur Shields Edith Barrett • Sara Allgood • Richard Loo Ruth Ford • Kevin O'Shea • H. T. Tsiang Si-Lan Chen • Eunice Soo-Hoo • Directed by JOHN M. STAHL • Produced by JOSEPH L. MANKIEWICZ • Screen Play by Joseph L. Mankiewicz and Nunnally Johnson • From the Novel by A. J. Cronin



The **BOX-OFFICE**
one of the



A.J. CRONIN'S
The Key

directed by JOHN M.

has evaluated it
greatest of all time!



s of The Kingdom

STAHL • produced by *JOSEPH L. MANKIEWICZ*

Screen Play by JOSEPH L. MANKIEWICZ and NUNNALLY JOHNSON

The Greatest

IT'S A

Fact....

that this is one of the most honored pictures in history! On every Ten Best list! Champion of Champions! It will play on and on to ever greater audiences—because it is the picture everyone will see!

.....

DARRYL F. ZANUCK'S Production of "WILSON" with Alexander Knox Charles Coburn • Geraldine Fitzgerald Thomas Mitchell • Ruth Nelson • Sir Cedric Hardwicke • Vincent Price William Eythe • Mary Anderson and Ruth Ford • Sidney Blackmer • Madeleine Forbes • Stanley Ridges • Eddie Foy, Jr. Charles Halton • Thurston Hall J. M. Kerrigan • James Rennie • Katherine Locke • Stanley Logan • Marcel Dalio Edwin Maxwell • Clifford Brooke • Tonio Selwart • John Ince • Charles Miller Directed by HENRY KING • In Technicolor Written for the Screen by Lamar Trotti



DARRYL

WWII

DIRECTED BY **HENRY KING**

**Event in 50 Years of
Motion Picture Entertainment!**



F. ZANUCK'S

ALISON

IN TECHNICOLOR



WRITTEN BY **LAMAR TROTTI**

IT'S A *Fact*.....

that no picture ever broke so many records—set so many precedents! Its release at popular scale will surpass even its sensational performance at advanced prices!

.....

Franz Werfel's "THE SONG OF BERNADETTE" with JENNIFER JONES WILLIAM EYTHE • CHARLES BICKFORD VINCENT PRICE • LEE J. COBB • GLADYS COOPER • Anne Revere • Roman Bohnen MaryAnderson • Patricia Morison • Aubrey Mather • Charles Dingle • Edith Barrett Sig Ruman • Blanche Yurka • Ermadean Walters • Marcel Dalio • Pedro De Cordoba • Jerome Cowan • Directed by HENRY KING • Produced by WILLIAM PERLBERG • William Goetz In Charge of Production • Screen Play by George Seaton • From the Novel by Franz Werfel



SENSATIONAL!
Now to be

OF

DIRECTED BY

**Precedent-setting!
released at popular prices!**



Franz Werfel's

THE SONG BERNADETTE

HENRY KING

PRODUCED BY **WILLIAM PERLBERG**

Screen Play by GEORGE SEATON

IT'S A *Fact*

that its grosses are great everywhere! Everybody's talking about it! Just as they talked about the suspenseful, different entertainment of "Laura"!

.

LAIRD CREGAR • LINDA DARNELL
GEORGE SANDERS in "HANGOVER
SQUARE" with Glenn Langan • Faye
Marlowe • Alan Napier • Screen Play by
Barre Lyndon • Based on the Novel by
Patrick Hamilton • Directed by JOHN
BRAHM • Produced by ROBERT BASSLER



**The screen's most
terrorizing**

**Hangover
Square**

The title 'Hangover Square' is written in a large, stylized, hand-drawn font. The letters are yellow with red and black brushstrokes. The background is a black and white photograph of a city street with buildings and a streetcar.

DIRECTED BY

love story!

LAIRD CREGAR
LINDA DARNELL
GEORGE SANDERS

wer

Square

JOHN BRAHM

PRODUCED BY ROBERT BASSLER

Screen Play by BARRE LYNDON

From the Man Who
About the Woman

IT'S A *Fact*....

that Lubitsch has always meant entertainment in the true *box-office* sense! Here's the Lubitsch hit of hits! Its four stars—Bankhead, Coburn, Baxter and Eythe—will magnetize your marquee with the draw of their appeal today!

.....

TALLULAH BANKHEAD • CHARLES COBURN • ANNE BAXTER • WILLIAM EYTHE in ERNST LUBITSCH'S "A ROYAL SCANDAL" with Vincent Price • Mischa Auer • Sig Ruman • Vladimir Sokoloff Directed by OTTO PREMINGER Produced by ERNST LUBITSCH • Screen Play by Edwin Justus Mayer • Adapted by Bruno Frank • From a Play by Lajos Biro and Melchior Lengyel

TALLULAH BANKHEAD

ANNE BAXTER WILLIAM EYTHE



ERNST

Lubitsch's

A Royal



Made "Heaven Can Wait" -
Whose Heart Couldn't!

CHARLES COBURN

EYTHE

l Scandal

DIRECTED BY OTTO PREMINGER PRODUCED BY ERNST LUBITSCH

Screen Play by EDWIN JUSTUS MAYER



IT'S A *Fact*.....

that in its first 12 months of publication it outsold any novel of our time! No wonder that its first engagements are reaching box-office figures never equalled in *all* time!

.....

Betty Smith's "A TREE GROWS IN BROOKLYN" with Dorothy McGuire James Dunn • Joan Blondell • Peggy Ann Garner • Ted Donaldson • Lloyd Nolan and James Gleason • Ruth Nelson • John Alexander • B. S. Pully Directed by ELIA KAZAN • Produced by LOUIS D. LIGHTON • Screen Play by Tess Slesinger and Frank Davis Adapted from the novel by Betty Smith



Dorothy McGUIRE
AS "KATIE"



James DUNN
AS "JOHNNY"

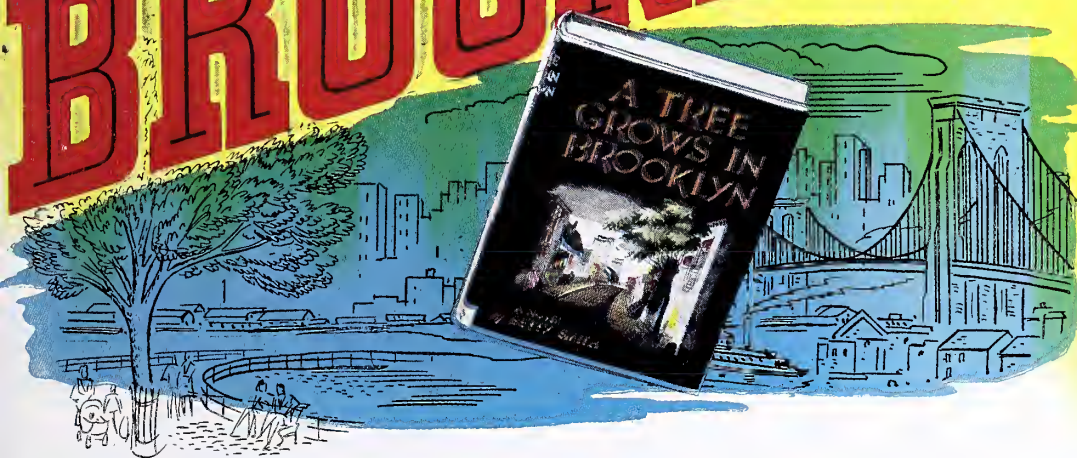


Joan BLONDELL
AS "AUNT SISSY"

The best-selling book in
years becomes the best
loved picture of a lifetime!

Betty Smith's

A TREE GROWS IN BROOKLYN



Peggy Ann GARNER
AS "FRANCIE"



Ted DONALDSON
AS "NEELEY"



Lloyd NOLAN
AS "McSHANE"

DIRECTED BY
ELIA KAZAN

PRODUCED BY
LOUIS D. LIGHTON

Screen Play by
TESS SLESINGER and FRANK DAVIS

As A Box-Office

IT'S A *Fact*

that three big names power its fun! Gracie's tops right now with millions—on the air! Monty's marvelous! And with them—Roddy McDowall, voted Top Money-Making Juvenile in Motion Picture Herald's Poll!

• • • • •

GRACIE FIELDS • MONTY WOOLLEY
RODDY McDOWALL in "MOLLY AND ME" with Reginald Gardiner • Natalie Schafer • Edith Barrett • Clifford Brooke Aminta Dyne • Queenie Leonard • Doris Lloyd • Directed by LEWIS SEILER • Produced by ROBERT BASSLER • Screen Play by Leonard Praskins • Adaptation by Roger Burford • From a novel by Frances Marion



Trio, They're Terrific!



**GRACIE MONTY RODDY
FIELDS · WOOLLEY · McDOWALL**

Molly and Me

DIRECTED BY LEWIS SEILER PRODUCED BY ROBERT BASSLER

Screen Play by LEONARD PRASKINS

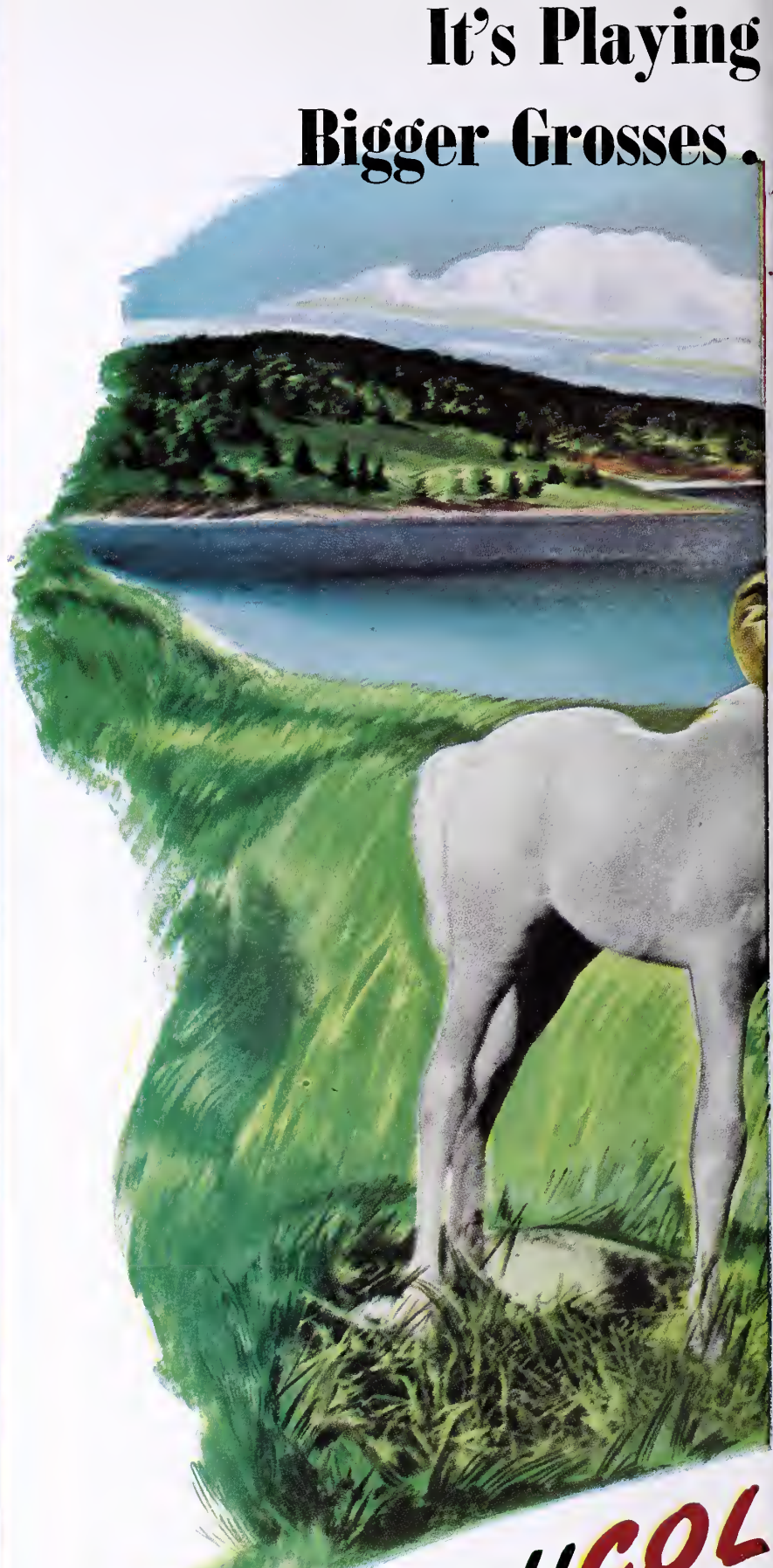
**It's Playing
Bigger Grosses .**

IT'S A *Fact*

that it has even more color, warmth and humaneness than "My Friend Flicka"! The same beloved stars to sell again! In an unforgettable story of today's West! From the book that sold half a million copies!

.

Mary O'Hara's "THUNDERHEAD Son of Flicka" with RODDY McDOWALL Preston Foster • Rita Johnson • James Bell Diana Hale • Carleton Young • Ralph Sanford • Directed by LOUIS KING Produced by ROBERT BASSLER • Photographed in TECHNICOLOR • Screen Play by Dwight Cummins and Dorothy Yost Based on the Novel by Mary O'Hara



in **TECHNICOLOR**

DIRECTED BY
LOUIS KING

PRODUCED BY
ROBERT BASSLER

To Greater Audiences . . .
..Than "My Friend Flicka"!



Mary O'Hara's

THUNDERHEAD

OR!

SON OF FLICKA

with **RODDY McDOWALL**

PRESTON FOSTER RITA JOHNSON

Screen Play by DWIGHT CUMMINS and DOROTHY YOST

IT'S A *Fact*.....

that this big-scope musical has the most unusual story in years! Full of surprises...laughs...gals...songs! Three top stars! And such gorgeous Technicolor!

.....

FRED MACMURRAY • JOAN LESLIE
JUNE HAVER in "WHERE DO WE GO
FROM HERE?" with Gene Sheldon
Anthony Quinn • Carlos Ramirez • Alan
Mowbray • Fortunio Bonanova • Herman
Bing • Otto Preminger • Howard Freeman
Directed by GREGORY RATOFF
Produced by WILLIAM PERLBERG
in TECHNICOLOR • Screen Play by
Morrie Ryskind • Story by Morrie
Ryskind and Sig Herzig • Lyrics and
Music by Ira Gershwin and Kurt Weill
Dances Staged by Fanchon



The Lyrical Miracle

★ FRED MACMURRAY

Where Go Fr



of the Centuries... from 20th Century-Fox!

RAY ★ JOAN LESLIE ★ JUNE HAVER

Do We Belong Here?

COLOR



DIRECTED BY **GREGORY RATOFF**

PRODUCED BY **WILLIAM PERLBERG**

Screen Play by MORRIE RYSKIND

She always means your

IT'S A *Fact*

that Grable's your Top Money-Making Feminine Star! You showmen said so for the second consecutive year in Motion Picture Herald's Poll! Here's Grable in Technicolor! Here's Broadway's famous glamour spot! Here's Dick Haymes! Here's *box-office!*

.

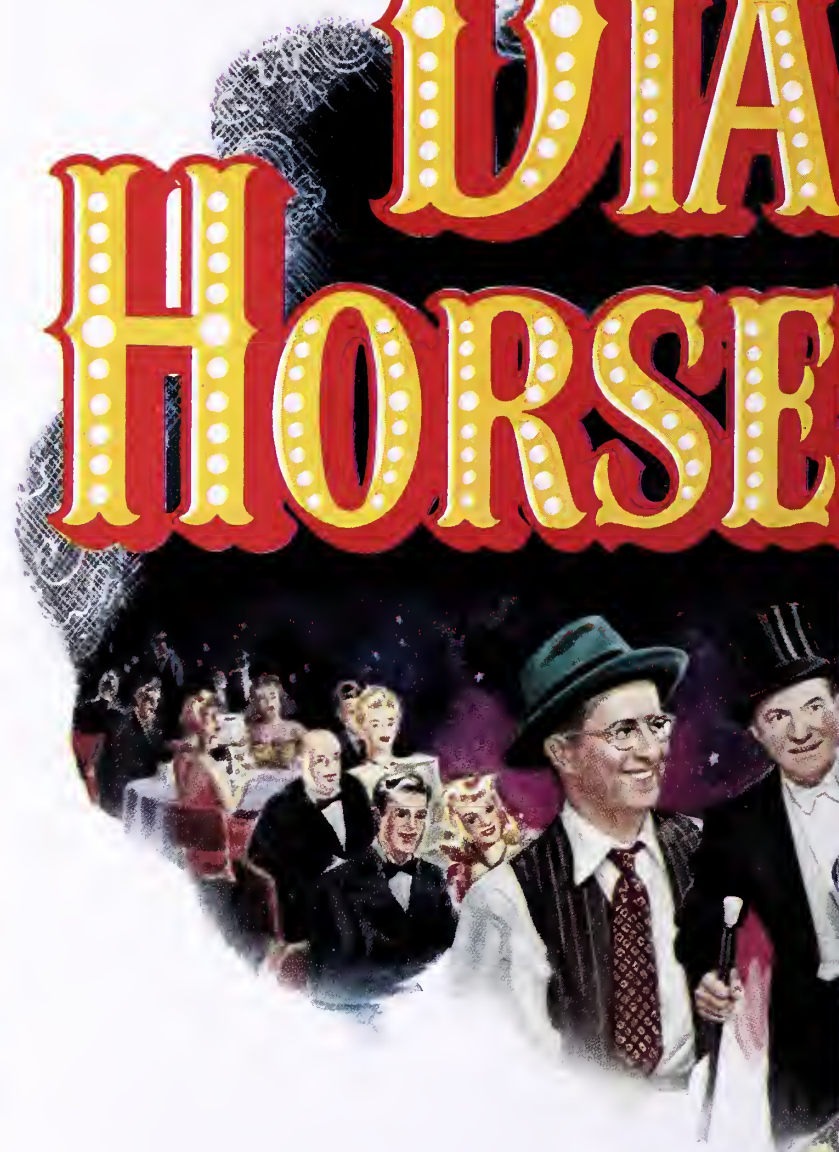
BETTY GRABLE • DICK HAYMES in Billy Rose's "DIAMOND HORSESHOE" with Phil Silvers • William Gaxton • Beatrice Kay • Carmen Cavallaro • Willie Solar Margaret Dumont • Directed and Written for the Screen by GEORGE SEATON Produced by WILLIAM PERLBERG In Technicolor • Suggested by a Play Produced by Charles L. Wagner and Written by John Kenyon Nicholson Lyrics and Music by Mack Gordon and Harry Warren • Dances Staged by Hermes Pan



BETTY GRABLE • DICK HAYMES

Billy

DIAMOND HORSESHOE



DIRECTED AND WRITTEN BY GEORGE SEATON • PRODUCED BY WILLIAM PERLBERG

loveliest box-office figure!

MES

Rose's

MOND
SHOE

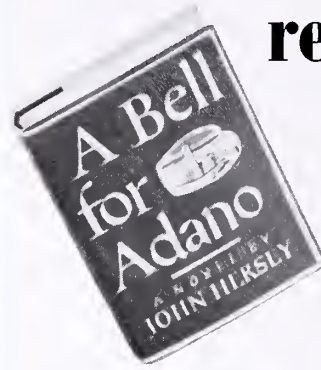
in

TECHNICOLOR

PERLBERG



**The dramatic best-seller
read by more than**



IT'S A *Fact*.....

that this is the book so excitedly discussed—so extravagantly praised! John Hodiak as Major Joppolo! Making love to a new, blonde Gene Tierney in her first picture since "Laura"!

.....

John Hersey's "A BELL FOR ADANO" starring GENE TIERNEY • JOHN HODIAK WILLIAM BENDIX with Glenn Langan Richard Conte • Stanley Prager • Henry Morgan • Montague Banks • Reed Hadley Roy Roberts • Hugo Haas • Fortunio Bonanova • Roman Bohnen • Luis Alberni Eduardo Ciannelli • Henry Armetta Directed by HENRY KING • Produced by LOUIS D. LIGHTON • Screen Play by LAMAR TROTTI and NORMAN REILLY RAINÉ



DIRECTED BY

10,000,000

John Hersey's

A BELL FOR ADANO

GENE JOHN WILLIAM
TIERNEY · HODIAK · BENDIX



HENRY KING PRODUCED BY LOUIS D. LIGHTON

Screen Play by LAMAR TROTTI and NORMAN REILLY RAINE

**Its 25,000,000
for this box**

IT'S A *Fact*

that few pictures ever had such a huge potential audience! King Features serial—100 newspapers—30 installments! Book-of-the-Month! Gigantic book sale—600,000 copies!

.

CHARLES COBURN • WILLIAM EYTHE
JOAN BENNETT in Berry Fleming's
"COLONEL EFFINGHAM'S RAID" with
Allyn Joslyn • Elizabeth Patterson • Donald Meek • Frank Craven • Thurston Hall
Cora Witherspoon • Emory Parnell
Henry Armetta • Michael Francis • Roy Roberts • Directed by IRVING PICHEL
Produced by LAMAR TROTTI • Screen Play by Kathryn Scola • Based on the
Novel by Berry Fleming.



**CHARLES
COBURN
JOAN
BENNETT
WILLIAM
EYTHE**

E



readers are waiting
-office comedy!

BERRY FLEMING'S

Colonel Ffingham's Raid



DIRECTED BY

IRVING PICHEL

PRODUCED BY

LAMAR TROTTI

Screen Play by **KATHRYN SCOLA**

Wild - Wicked

IT'S A *Fact*

that this is San Francisco in its early days of glamour and glory . . . all cut to the big pattern of "In Old Chicago"! Raft's sockiest performance! Action! Songs! Gals! Technicolor!

• • • • •

GEORGE RAFT • JOAN BENNETT
VIVIAN BLAINE • PEGGY ANN GARNER
in "NOB HILL" with Alan "Falstaff Openshaw" Reed • B. S. Pully • Emil Coleman
Edgar Barrier • Joe Smith and Charles Dale • Directed by HENRY HATHAWAY
Produced by ANDRE DAVEN • In Technicolor • Screen Play by Wanda Tuchock and Norman Reilly Raine • From a Story by Eleanore Griffen • Music and Lyrics by Jimmy McHugh and Harold Adamson
Dances Staged by Nick Castle



George **RAFT** *Joan*

Vivian **BLAINE** *Peggy Ann*

with *Alan*
"Falstaff Openshaw"



DIRECTED BY
HENRY HATHAWAY •

Screen Play by WANDA TUCHOCK and

—and **BOX-OFFICE!**

BENNETT

GARNER

REED

**PLAY IT
JULY 4TH!**

No!

Hill



PRODUCED BY
ANDRE DAVEN

NORMAN REILLY RAINES

in
TECHNICOLOR

PLAY IT
LABOR DAY!

The Musical That

IT'S A *Fact*....

that it's the musical that has everything, *plus!* Yes, everything... big stars, a great story, wonderful Technicolor! *Plus* a miracle score by the composers of "Oklahoma!"

.....

DANA ANDREWS • JEANNE CRAIN
DICK HAYMES • VIVIAN BLAINE in
"STATE FAIR" • A Musical Picture by
Richard Rodgers and Oscar Hammer-
stein II with Charles Winninger • Fay
Bainter • Donald Meek • Jane Nigh
William Marshall • Percy Kilbride
Emory Parnell • Henry Morgan • Directed
by Walter Lang • Produced by
William Perlberg • Photographed in
TECHNICOLOR!



DANA ANDREWS • JEANNE CRAIN

STATE FAIR

A Musical Picture by RICHARD RODGERS and OSCAR HAMMERSTEIN II



Written by RICHARD RODGERS
and OSCAR HAMMERSTEIN II
—composers of "Oklahoma!"

Hits the Highest Note in the Scale of Bigness!

DICK

VIVIAN

IN · HAYMES · BLAINE

A T E

A I R

ARD RODGERS and OSCAR HAMMERSTEIN II

Technicolor!



DIRECTED BY **WALTER LANG** · PRODUCED BY **WILLIAM PERLBERG**

A Story of Today
a

IT'S A *Fact*.....

that it's exciting...mag-
nificent...and keyed to
unusual audience response!
David Niven returns in one
of the war's most moving,
most spectacular stories!

.....

G.C.F. presents DAVID NIVEN in "THE
WAY AHEAD" with Raymond Huntley
Billy Hartnell • Stanley Holloway
Foreword by QUENTIN REYNOLDS
Directed by CAROL REED • Screen Play
by Eric Ambler, Peter Ustinov • Produced
by Norman Walker, John Sutro • A
Two Cities Film • Released by 20th
Century-Fox Film Corp.



DAVID

THE
WAY



FOREWORD BY
QUENTIN

Produced by NORMAN WALKER,

**That Will Be Remembered
Thousand Tomorrows!**

NIVEN



AHEAD



REYNOLDS

JOHN SUTRO • A Two Cities Film



DIRECTED BY

CAROL REED

who directed "Night Train"

The Comedy
a

IT'S A *Fact*

that it's one of the year's
funniest stories! Perfect for
Bendix at the height of his
present popularity on the
screen and on the air! Great
from the first laugh to the
last kiss!

.....

WILLIAM BENDIX • JOAN BLONDELL
PHIL SILVERS in "TWO-FACED
QUILLIGAN" with Anne Revere
B. S. Pully • Mary Treen • John Russell
Veda Ann Borg • Hobart Cavanaugh
Rene Carson • Roy Roberts • Directed by
FRANK TUTTLE • Produced by WILLIAM
LE BARON • Screen Play by Arthur
Kober and Frank Gabrielson • From a
Story by Herbert Clyde Lewis



WILLIAM BENDIX

PRESS-TIME FLASH!
FINAL TITLE
"DON JUAN
QUILLIGAN"

TW
QUIL



DIRECTED BY
FRANK TUTTLE

That'll Mean

DOUBLE-TAKE at any Box-Office!

JOAN

BLONDELL

PHIL

SILVERS

NO-FACED LIGAN



PRODUCED BY

WILLIAM LE BARON

Screen Play by ARTHUR KOBER and FRANK GABRIELSON

IT'S A

Fact

THAT
ANY
SHOW
WILL
BE
BIGGER
WITH
THESE
ACTION
HITS
FROM



MICHAEL O'SHEA · LLOYD NOLAN in
CIRCUMSTANTIAL EVIDENCE

Directed by JOHN LARKIN · Produced by WILLIAM GIRARD

STAN LAUREL · OLIVER HARDY in
The BULLFIGHTERS

Directed by MAL ST. CLAIR · Produced by WILLIAM GIRARD

JAMES DUNN · SHEILA RYAN in
The CARIBBEAN MYSTERY

Directed by ROBERT WEBB · Produced by WILLIAM GIRARD

WITHIN THESE WALLS

with Thomas Mitchell · Mary Anderson · Edward Ryan Directed by BRUCE HUMBERSTONE

The LONELY JOURNEY

Directed by LEWIS SEILER

An ex-soldier solves a long-unsolved crime!

The JUNGLE MARINES

starring RODDY McDOWALL

Directed by LEWIS SEILER

JAMES DUNN · SHEILA RYAN in
The EMBEZZLER

with John Harvey · Directed by LOUIS KING

The SPIDER

From the famous Broadway play! · Directed by ROBERT WEBB

The FIRST YEAR

John Golden's famous romantic Broadway hit!

IT'S A

Fact....

THAT
THE
SHOW-
TOPPING
SHORTS
ARE
FROM



MOVIE-TONE NEWS

Produced by Edmund Reek. 25th Anniversary Year!
The Newsreel that tops them all!



THE MARCH OF TIME

Produced by the Editors of Time.
10th Anniversary Year!



TERRYTOONS

in Technicolor—produced by Paul Terry.
A national institution in box-office fun!



SHORT SUBJECTS

Movietone Adventures! Ed Thorgersen's Sports!
Lew Lehr's Dribble Puss Parade!



IT'S A *Fact*....

THAT
THESE BIG
ATTRACTIONS
WILL ALSO
CELEBRATE

20
30th
ANNIVERSARY
CENTURY-FOX

BETTY GRABLE · JOHN PAYNE · JUNE

THE DOLLY

with S.Z. SAKALL · Reginald Gardiner · Trudy Marshall

F

From the famous

FRED MACMURRAY in

CAPTAIN

with Lynn Bari · Charles Bickford · Thomas Mitchell ·

Ernst Lubitsch's **D**

starring GEN

PLAY IT
THANKSGIVING!

PEGGY ANN GARNER ·

JUNIOR

Based on the smash Broadway stage hit · Directed by GEOR

THE

The Good Housekeeping Mag

HAVER in

SISTERS

in **TECHNICOLOR**



Directed by IRVING CUMMINGS • Produced by GEORGE JESSEL

ALLEN ANGEL



mystery novel by Marty Holland • Produced and Directed by OTTO PREMINGER who gave you "Laura"

EDDIE



Lloyd Nolan • Produced by WINFIELD R. SHEEHAN
Associate Producer, Christy Walsh • Eureka Pictures, Inc. Production

in **TECHNICOLOR**



RAGONWYCK

E TIERNEY • VINCENT PRICE with Walter Huston • Anne Revere • Directed by JOSEPH L. MANKIEWICZ • The novel by Anya Seton

The Sensational Young Actress of "A Tree Grows in Brooklyn" in

MISS



GE SEATON • Produced by WILLIAM PERLBERG

LITTLE HORSE



azine story by Nelia Gardner White • Directed by LLOYD BACON • Produced by OLIVER MOROSCO

SOON
THESE
BIG
BOXOFFICE
PROPERTIES
ARE
COMING
TOO!...

Stars! Music!

"Kitten On The
.....

Sensational Novel!

"Leave Her To
.....

Book-of-the-Month!

"Cluny Brown"
.....

Biggest Best-Seller!

"Forever Ambe
.....

Maugham's Greatest Book!

"The Razor's E
.....

Smash Book Success!

"Anna and the Ki
.....

Bigger Than "Claudia"!

"Claudia And D
.....

Read by Everybody!

"Captain From
.....

200,000 Copies Sold!

"Centennial Su
.....

Keys”

PLAY IT
CHRISTMAS WEEK!

Heaven”

PLAY IT
NEW YEAR'S!



r”

dge”

ng of Siam”

avid”

Castile”

mmer”

... and many, many more ...



CENTURY-FOX

BOX-OFFICE-WISE EXPERTS AND THE MARCH OF TIME

PERTINENT FACTS ABOUT THE MEN AND WOMAN WHO HAVE PERFECTED A POTENT SCREEN CLASSIC



HOWARD BLACK
Vice-President



JOHN WOOD
Treasurer

Nearly one-fourth of the entire March of Time staff consists of former Fox News employees!

This striking figure came to light this year as the two companies celebrate their respective anniversaries: The March of Time its 10th, Twentieth Century-Fox its 30th.

The significance of this fact is emphasized when it is revealed that among this 25 per cent of Fox-trained technicians and executives are men whose experience dates as far back as 1912, almost the very start of the industry!

Such men must know pictures, and picture values. They have had years of training of the most practical sort. And, because that training was with Fox, their thinking and their methods bear the professional stamp of that training.

These men are first of all film technicians. They think in terms of motion pictures because they learned that way. Because they are professionals they think, too, in practical terms. They have been taught to make pictures that will entertain the public and that will reflect this public approval at the box office.

Box-office-wise, therefore, it is of the highest significance that a check of MOT personnel discloses that no less than 21 members of the staff, representing almost every technical department, received their early training at what is now Twentieth Century-Fox, or one of its previous developmental enterprises such as Fox-Case, or Movietone News.

Alphabetically, the list starts off with MOT's Associate Producer, D. Y. Bradshaw, who hardly had time to complete his engineering course at Massachusetts Institute of Technology before he went to work for Fox in the early days of sound. "Brad" has done outstanding work in the field of sound engineering both with Fox—where he held every sort of job both in the field and in the lab—and with MOT, where in addition to heading the Service Men's Photographic School, he oversaw the making of the series of training films The March of Time completed for the U. S. Navy. His editorial influence can be seen in such current MOT subjects as "The West Coast Question."

Felix Charney, MOT projectionist is another Fox alumnus. Before coming to The March of Time, Felix spent some time with Fox in a similar capacity.

Richard de Rochemont, MOT producer, was a member of the editorial staff of Movietone News from 1930 to 1934; first in New York, then in the old Fox offices in Rue Blanche, Paris. Dick left Harvard and the New York Sun to go with Fox as Foreign Editor. In 1934, he helped his brother, Louis, and Roy Larsen start The March of Time, and later was elevated to Managing Editor.

Upon his brother's resignation last year to become one of Darryl F. Zanuck's producers, Dick took over the reins as MOT producer. Recently he has made trips to Europe as a war correspondent accredited to The March of Time, during which he interviewed such important personalities as General Mark Clark, General Charles de Gaulle and others. The first-hand knowledge he brought back from the fighting fronts has been reflected in such MOT films as "Underground Report," "What to Do With Germany" and "Report on Italy."

John Dullaghan, veteran MOT film editor, went to Fox as an office boy in 1927, advancing steadily through such jobs as assistant cameraman to his present position as film editor. He has been with MOT since its start, when he worked on the first experimental reels.

Johnny Geisel started with Fox so far back he can recall working on a Theda Bara picture as assistant cameraman. He was once arrested in

Berlin while working for Movietone News when the police spotted the microphone on the truck during photographing of May Day celebrations and accused the boys of broadcasting to Russia! "Show Business at War" and "Upbeat in Music" are but two of the many films Johnny has helped shoot for MOT.

Bill Gerrity, one of MOT's indispensables, was a grip at Fox. (G-r-i-p—no "e," please! Ed. note). For some seven years Bill built sets as he does today at MOT.

Charlie Gilson, cameraman, is another MOT veteran who put in his time at Fox, all in all some ten years. Charlie went to England to photograph the King, and also worked on the Grandeur or 70 mm. camera. For MOT, he has been a consistent and valuable asset for many years.

Anthony Girolami worked for Fox in Rome as a sound man. His last assignment for MOT was the series of basic English films, but he has been kept busy on a major number of MOT films in the past few years.

Kenneth Hawk, MOT sound man, went to Fox from radio station KDKA in Pittsburgh. Fox sent him to India, Ethiopia, Malaya, Siam, French Indo China, Borneo, Java, Sumatra, Bali and the head-hunter districts. Today, rounding out his tenth year as sound man for MOT, he lives in Elmhurst, N. Y. There are no tigers in Elmhurst, but Ken hardly misses them at all!

Arthur Jones was a sound man for Fox. Now, at MOT, he handles lights. He, too, likes to talk over old times with the boys, and he has plenty of opportunity when the crews go out on a trip across the country.

Arthur Kliesrath, another MOT projectionist, worked for William Fox himself in a similar capacity. Arthur has a flourishing woodworking business in Huntington N. Y.

Louise Logue started with Fox-Case and worked eight years. One of her most pleasant memories is helping edit a Father Hubbard film, a task for which he thanked her publicly. She has been with MOT from the start, working on the first experimental reels.

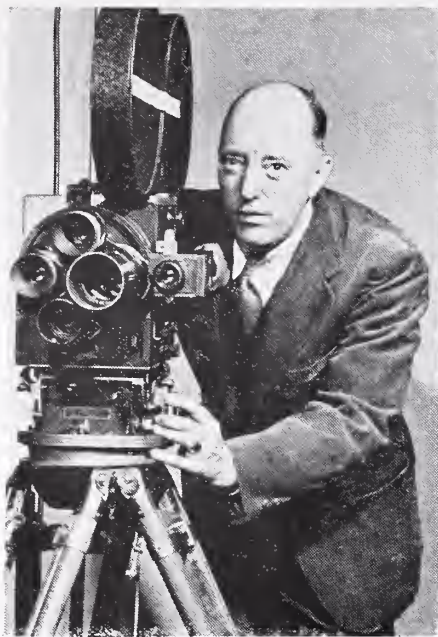
Dick Maedler started in the movie business in 1912! Originally with the old Kalem Company, he went to Fox in 1916 to take charge of their title department. He photographed Martin Johnson's most successful film, "Congorilla," which none other than Roger Ferri exploited nationally. He also worked under Truman Talley in Movietone News before coming to MOT when it was launched in 1934.

Ben Norton is MOT's senior projectionist. He is a Fox veteran of long standing, and today is active in numerous projectionists' societies, holding office in many. He, too, has been with MOT from the very start.

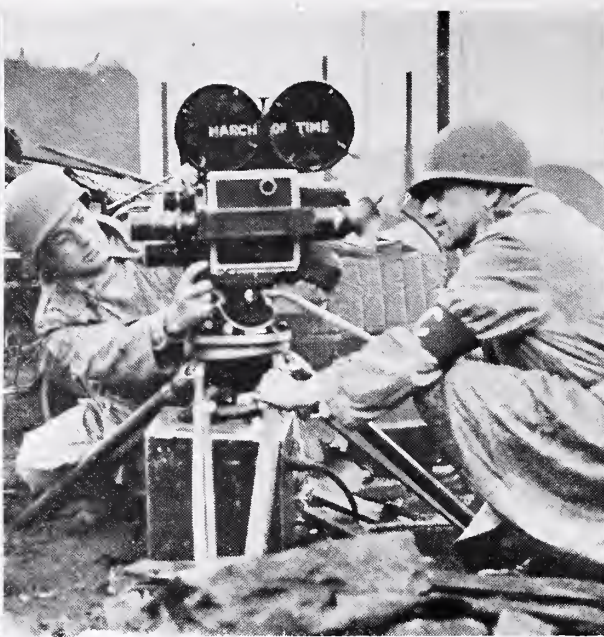
Burt Pike was an assistant cameraman at Fox and came to MOT in the early days. He has worked on a large number of MOT successes, and is still kept busy on crew assignments.

Others who came from Fox to March Of Time include: Morrie Roizman, MOT's Chief Film Editor, who got his start with Fox-Case under Courtland Smith; Al and Bill Shaw, brothers who started with the latter company at its old studios at Fort Lee, N. J.; Sam Steinman and Charlie Kaufman, projectionists; Joe Trimarco who started at Fox as an office boy in 1921 for Russ Muth and Edmund Reek, respectively, now in charge of the MOT film library, and Jim Wolcott, production manager who came up the "hard way"; cutter and assistant editor, and holding every conceivable sort of production job here and on the Coast.

Wolcott has done directing, headed the developing room, matched negative and now at MOT he has charge of all crews and production, here and abroad.



John Geisel shooting from plane.



Nicholas Cavalieri, battlefront specialist.



Richard Maedler thrives on exploratory films.



Westbrook Van Voorhis, famous "voice" of The March of Time.

Pictured on this page are some of "the men behind the guns" who help create the monthly editions of The March Of Time.

All over the world MOT constantly has expeditions working on future stories. Pictured at the top of this page are three of these expeditionary units. On the next page are pictured five others.

Co-operating with these cameramen, each heading a special and highly trained crew, are influential leaders of men and women who are playing a vital part in re-shaping the world to come. It is this co-operation that will continue to help March Of Time to release entertainingly illuminating subjects of the widest possible public interest.

Thus, the March of Time looks forward to the greatest year.

Publicist Phil Williams



HOW EACH SPECIAL OF THE MARCH OF TIME IS MADE

NO FEATURE IS CONTEMPLATED WITH MORE FAR-SIGHTEDNESS

"The Editors of Life join with the Editors of Time in presenting a new kind of pictorial journalism. . . ."

Few of the millions who have read this phrase at the masthead of each March of Time on the screen, have ever witnessed the actual conception and editing of an MOT issue.

Because March of Time's recent "The West Coast Question" exemplifies with particular effectiveness the level of efficiency and editorial astuteness characteristic of the typical March of Time issue, a description of its genesis and completion provides fascinating reading to the uninitiated.

Requirements of space, as well as technical considerations prevent a complete disclosure of March of Time Editorial methods.

However, a review of some of the most interesting highlights is certain to prove enlightening.

It will be noted that the February Fortune Magazine carried a story on the West Coast. It is evident that while the editorial and research departments of one of the great news-gathering branches of Time, Inc., has a story under consideration, much effective dove-tailing can be accomplished when the facilities and research of this branch are placed at the disposal of another branch.

The Editors of The March of Time had for some time been keeping an eye on developments on the West Coast with a view to doing a story on the changes that had been brought about there through the super-imposition of the great war industries with their enormous transient population on the predominantly agricultural economy of the Pacific Coast states.

With this in view, Producer Richard de Rochemont called into consultation the March of Time Editorial Board consisting of the following: D. Y. Bradshaw, Associate Producer; S. W. Bryant, Chief of Research; Arthur Tourtellot, Assistant to the Producer; James Wolcott, Production Manager, James Shute, Chief Script Writer and

Robert Wetzel, Script Writer. Morrie Roizman, Chief Film Editor, was also present.

The possibilities of the story were first reviewed, and the most important facts and future trends debated in the light of their impact on the future evolutionary development not just of the Pacific Coast states themselves, but of the entire country.

Discussion brought out the point that since the admixture of transient workers was proportionately far greater on the West Coast than in most U. S. communities, the problems accruing, as a result of this influx, with the looming accounting of the future when jobs would be suddenly cut off and the region restored to its pre-war status, furnished a graphic pattern for countless other sections of this country, which would one day find themselves in a similar position.

It was then decided that the story should take the form of a review of the circumstances which had brought the West Coast to its present peak of industrial prosperity, with a further analysis of coming developments that this might foreshadow in the light of an inevitable closing down of these establishments with the coming of peace.

Further discussion ranged around the unquestioned color of the region, with emphasis centering on its typical industries and characteristic flamboyance. Out of this discussion grew the decision to incorporate into the film some of the more vivid and colorful highlights of the region: the movie industry and the oddities which make the West Coast a mecca for tourists.

With the form of the story decided upon, instructions were given to Production Manager Wolcott to start shooting. On his orders, a crew was dispatched to the coast with instructions to cover the assigned aspects of the subject.

Chief of Research Bryant and his

Continued on Next Page



Bob Navarro is part of the famous MOT team of Lancaster and Navarro which made the India story. They also filmed the most recent of MOT specials, "Memo From Britain."



Jimmy Hodgson is the expert who filmed that interesting subject on Sweden. One of the best-known field cameramen-reporters, Jimmy is now devoting his time to a special that will tell the "inside story" of a recently liberated country that has been prominently on the front-pages of newspapers.



Marcel Rebiere is pictured as he was photographing the Pope at the Pontifical Academy. He and Jack Glenn are right now finishing up a special story in Mexico, but its scope will concern the entire Latin American sphere and should be one of the important MOT releases of 1945.

WHOLE WORLD IS ITS STAGE, ALL ITS PEOPLE CAST OF MOT

WHY IT IS CONSISTENTLY PLAYING PART IN RESHAPING POST-WAR CIVILIZATION

Continued from Page 132

assistant, Miss Carney, set about assembling facts and statistics. For these they were, as has been said, enabled to call upon the vast news-gathering facilities of Time, Inc.

Chief Script Writer James Shute, in the meantime, had begun work on a script embodying the various points discussed and suggestions adopted. From time to time relevant facts unearthed by Mr. Bryant's department were integrated with the previous findings of the board to become part of the final story.

Under supervision of Associate Producer Bradshaw, whose duty it was to coordinate all these activities, Chief Film Editor Roizman assigned to his department the preliminary task of assembling a selection of relevant historical and illustrative material on the subject of the West Coast, keeping in mind the general form the story was to take.

Through his assistant, Arthur Tourtellot, and through a series of script conferences, Producer de Rochemont was kept continually in touch with the development of the story. From time to time the cut subject (as the unfinished film is called) was reviewed in the projection room, both by the Editors of The March of Time, and by an editor representing the other Time, Inc. publications.

Suggestions emerging from these screenings were, in turn, embodied in the evolving films, now beginning to take concrete form. As always, strong emphasis was placed on the entertainment factor, evidenced by the sequences in the film dealing with the more colorful aspects of the West Coast, and in particular the excerpt from an early Chaplin comedy.

Thus coordinated, and with music, voice and sound effects track scored, the finished print eventually arrived at the projection room.

And thus was born March of Time's "The West Coast Question." And critical appraisal both of the trade press and exhibitors who have seen and exhibited the film, seems to bear out the editorial judgment of The March Of Time.

Today March of Time has expeditions laboring on pictorial stories of universal importance, subjects in keeping with MOT's tradition of furnishing theatres with a "an informatively illuminating attraction of feature stature insofar as public interest is concerned," to borrow the wordage of a trade paper observer.

The facilities of the news-collecting Time-Life-Fortune organization, reaching into every nook and corner, supplemented by the resources of the Associated Press and other agencies serving those publications, are at the disposal of the March of Time staff. There is no organization, either in motion pictures or newspaperdom, like the one MOT can boast.

The March of Time has earned more newspaper editorials in the past several years, because of its important subjects, than all of the other screen units combined have inspired in twice the period. What adds to the MOT box office value is that its material, its news-revelations are definitely exclusive.

No service has so many influential "inside" sources as are at the command of March of Time. It is this fact, plus the enterprise and penetratingly analytical unending pounding by the producers and editors of March of Time for the "story behind the headlines" that has kept this service in a class by itself—and enjoying the admiration and respect of all thinking peoples of the world.

Therefore, it was understandable pride that 20th Century-Fox continues the distribution of MOT during its most eventful and what promises to be its greatest year.



Victor Jurgens, who did "Crisis In The Pacific," is working on a sensational subject.

Charles Gibson (below) is another of March of Time's world-roving cameramen-reporters.



THE MARCH OF TIME RADIO HOOK-UP LIST

181 Powerful Stations Regularly Sell MOT To Millions In Key Cities

Almost 200 powerful, far-reaching radio stations in the United States have been made available for local exploitation by the producers of The March of Time.

This weekly March of Time program has become one of radio's most important broadcasts and reaches millions of homes.

Once every month, however, there is a new edition of the screen March of Time and it is the exploitation of the latter that has been made available to showmen everywhere—and at no cost to them.

Details of the tieup have already been forwarded to theatre operators by 20th Century-Fox exchange managers, as well as salesmen.

If there is any additional information desired, an inquiry to the Publicity Director of The March of Time, New York, will bring it.

Following is a list of 181 key-city March of Time accounts that are now directly participating in the MOT radio tieup, through local stations, as well as the theatre contacts in those situations, lined up according to branch territorial location:

CITY THEATRE CONTACT

BOSTON

Boston, Mass. (Mullins & Pinaski) . . . Chester Stoddard
Hyannis, Mass. (Centre) . . . Mrs. N. Quiney
Manchester, N. Y. (State) . . . Edw. Fahey
New Bedford, Mass. (State) . . . Harry Zeitz
Providence, R. I. (Majestic) . . . Al Clark
Springfield, Mass. (Western Mass. Theatres) . . .
Don Chambers
Worcester, Mass. (Poli's) . . . Mr. Maloney

NEW HAVEN

Bridgeport, Conn. (Majestic) . . . Harry Rose
Hartford, Conn. (Poli) . . . Louis Cohen
New Haven, Conn. (Poli) . . . Morris Rosenthal
Stamford, Conn. (Stamford) . . . Sam Weiss
Waterbury, Conn. (Poli) . . . Edward Fitzgerald

ALBANY

Plattsburg, N. Y. (Strand) . . . James Malone
Troy, N. Y. (Proctor) . . . Milt Shosberg

NEW YORK

Poughkeepsie, N. Y. (Bardovan) . . . Hal Greenberg

BUFFALO

Buffalo, N. Y. (Shea's Buffalo) . . . Chas. Taylor
Jamestown, N. Y. (Shea's Opera House) . . . Dan Gilhula
Olean, N. Y. (Palace) . . . Nino Bordenaro
Syracuse, N. Y. (Keith) . . . Harry Unterfort

PHILADELPHIA

Atlantic City, N. J. (Strand) . . . Edward Watson
Philadelphia, Pa. (Warner Bros.) . . . Irving Blumberg
Scranton, Pa. (Strand) . . . Byron Linn

WASHINGTON

Baltimore, Md. (New Theatre) . . . Morris Meehanic
Charlottesville, Va. (Paramount) . . . Jack Katz
Covington, Va. (Strand) . . . Harry Robertson
Danville, Va. (Capitol) . . . R. H. Pinson
Lynchburg, Va. (Paramount) . . . Jack Katz
Newport News, Va. (Palace) . . . Leonard Gordon
Norfolk, Va. (Norva) . . . Mr. Balone
Richmond, Va. (State) . . . Sam Bendheim, Jr.
Roanoke, Va. (Grandin) . . . Harry Pickett
Suffolk, Va. (Chadwick) . . . Ray Richardson
Washington, D. C. (Loew's Palace) . . . Carter Barron
Winchester, Va. (Palace) . . . Herman Hable

CHARLOTTE

Charlotte, N. C. (Carolina) . . . Jack Austin
Columbia, S. C. (Palmetto) . . . M. S. Suggs
Florence, S. C. (Colonial) . . . M. F. Schnibben
Gastonia, N. C. (Temple) . . . Howard Amos
Greenville, S. C. (Carolina) . . . R. H. Lashley
Hickory, N. C. (Carolina) . . . J. F. Miller
High Point, N. C. (Center) . . . Hugh Smart
Kingston, N. C. (Paramount) . . . A. B. Huff
Rocky Mount, N. C. (Carolina) . . . H. S. Orr
Spartanburg, S. C. (Carolina) . . . Robert T. Allen
Wilmington, N. C. (Bailey) . . . A. S. Crist
Winston-Salem, N. C. (Carolina) . . . U. K. Rice

CITY THEATRE CONTACT

ATLANTA

Anniston, Alabama (Calhoun) . . . Thos. G. Coleman
Atlanta, Georgia (Fox) . . . T. H. Read
Augusta, Ga. (Miller) . . . P. E. McCoy
Birmingham, Ala. (Alabama) . . . Francis Falkenburg
Cedartown, Ga. (Cedar) . . . O. C. Lam
Chattanooga, Tenn. (Rivoli) . . . Emmett Rogers
Columbus, Ga. (Bradley) . . . I. L. Shields
Daytona Beach, Fla. (Empire) . . . R. M. Dougherty
Jacksonville, Fla. (Florida) . . . Guy A. Kenimer
Johnston City, Tenn. (Majestic) . . . Fred Barton
Knoxville, Tenn. (Tennessee) . . . E. W. Street
Lake Worth, Fla. (Lake) . . . R. R. Ninninger
Macon, Georgia (Grand) . . . Lamar Swift
Nashville, Tenn. (Paramount) . . . Ben Garrett
Ocala, Florida (Marion) . . . C. T. Chapin
Orlando, Florida (Beacham) . . . Vernon Hunter
St. Petersburg, Fla. (Florida) . . . Jesse L. Clark
West Point, Georgia (Riviera) . . . L. J. Duncan
Miami, Florida (Wometco Theatres) . . . Walter Clements
Tampa, Florida (Tampa) . . . Jesse L. Clark

PITTSBURGH

Erie, Pa. (Shea) . . . Vanece Minton
Pittsburgh, Pa. (J. P. Harris) . . . J. T. McGreevey
Wheeling, W. Va. (Court) . . . John R. Osborne

CLEVELAND

Akron, Ohio (Colonial) . . . R. W. Rhodes
Cleveland, Ohio (Telenevs) . . . Charles Burreis
Mansfield, Ohio (Ohio) . . . Grattan Johnson
Marion, Ohio (Ohio) . . . John J. Huebner
Toledo, Ohio (Paramount) . . . Marvin Harris
Youngstown, Ohio (Warner) . . . Frank Savage

CHICAGO

Chicago, Illinois (Balaban & Katz) . . . Harry Lustgarten
Elkhart, Indiana (Eleo) . . . Ed Miller
Rockford, Illinois (Coronado) . . . Louie C. Pierre
South Bend, Ind. (Colfax) . . . John Mitchell

CINCINNATI

Cincinnati, Ohio (Palace) . . . Miss Florence Kipp
Columbus, Ohio (Palace) . . . J. J. Shimbach
Dayton, Ohio (Keith) . . . Miss Florence Kipp
Huntington, W. Va. (Keith-Albee) . . . A. B. Hyman
Lexington, Ky. (Kentucky) . . . Miss M. Woodruff
Louisville, Ky. (Rialto) . . . Fred Dolle
Springfield, Ohio (Regent) . . . Phil Chakeres

DES MOINES

Burlington, Iowa (Palace) . . . Lionell Wasson
Davenport, Iowa (Capitol) . . . Don Allen
Des Moines, Iowa (Des Moines) . . . Eddie Forrester
Dubuque, Iowa (Grand) . . . James Yiannias
Waterloo, Iowa (Strand) . . . B. I. Peterson

DETROIT

Battle Creek, Mich. (Regent) . . . Paul Brake
Bay City, Mich. (Regent) . . . Ed. Platt
Detroit, Mich. (Fox) . . . David M. Idzal
Detroit, Mich. (Telenevs) . . . Norman Wheaton
Flint, Mich. (Capitol) . . . James Leatherman
Grand Rapids, Mich. (Regent) . . . Walter Norris
Jackson, Mich. (Michigan) . . . W. S. McLaren
Lansing, Mich. (Michigan) . . . Frank Butterfield
Muskegon, Mich. (Michigan) . . . Mark Christianson

INDIANAPOLIS

Anderson, Ind. (Paramount) . . . Harry Van Noy
Fort Wayne, Indiana (Emboyd) . . . Harvey Coeks
Indianapolis, Ind. (Cirele) . . . K. T. Collins

KANSAS CITY

Coffeyville, Kans. (Midland) . . . H. D. Carroll
Kansas City, Mo. (Esquire) . . . Harold Eyestone
Lawrence, Kansas (Jayhawker) . . . S. E. Sehwan
St. Joseph, Mo. (Missouri) . . . Irwin Dubinsky
Springfield, Mo. (Gillios) . . . G. I. Hunter
Wichita, Kansas (Miller) . . . Ralph Bartlett

OKLAHOMA CITY

Ada, Okla. (McSwain) . . . Mrs. I. G. Killough
Ardmore, Okla. (Tivoli) . . . Harry Lowenstein
Enid, Okla. (Aztec) . . . George Limerick
Shawnee, Okla. (Bison) . . . Adam Hornbeek
Oklahoma City, Okla. (Criterion) . . . Ed Kidwell
Tulsa, Okla. (Ritz) . . . Ralph Talbot

OMAHA

Lincoln, Nebr. (Lincoln) . . . George Henger
Shenandoah, Iowa (State) . . . B. B. Holdrege
Sioux City, Iowa (Capitol) . . . L. E. Davidson

NEW ORLEANS

Alexandria, La. (Paramount) . . . Vernon Gordon
Baton Rouge, La. (Hart) . . . Miss Leona Payne

CITY THEATRE CONTACT

Clarksdale, Miss. (Paramount) . . . Miss Lottie White
Greenwood, Miss. (Leflore) . . . Mrs. Hilda Taft
Gulfport, Miss. (Paramount) . . . Mrs. E. Garrett
Jackson, Miss. (Paramount) . . . Henry Seel
Mobile, Alabama (Saenger) . . . Joe Fulton
Monroe, La. (Paramount) . . . M. Greenblatt
New Orleans, La. (Loew's State) . . . Rodney Toups
Shreveport, La. (Strand) . . . A. Jacob
Texarkana, Ark. (Paramount) . . . B. Bicknell
Texarkana, Texas (Paramount) . . . Mrs. Mary Turner
Vicksburg, Miss. (Saenger) . . . Miss Irma Carmichael

DALLAS

Abilene, Texas (Paramount) . . . Wally Atkin
Amarillo, Texas (Paramount) . . . Jack King
Austin, Texas (State) . . . Louis Novy
Beaumont, Texas (Jefferson) . . . Irving Cohn
Big Springs, Texas (Ritz) . . . J. Y. Robb
Dallas, Texas (Telenevs) . . . J. O. Cherry
Fort Worth, Texas (Hollywood) . . . Al Lever
Houston, Texas (Metropolitan) . . . John C. Smith
Longview, Texas (Arlene) . . . W. A. Lanagan
Lubbock, Texas (Lindsey) . . . Clark Abbott
Muskogee, Oklahoma (Ritz) . . . Hugh Marsh
Paris, Texas (Main) . . . Truman Riley
San Angelo, Texas (Texas) . . . John D. Jones
San Antonio, Texas (Aztec) . . . Al Reynolds
Temple, Texas (Areadia) . . . R. D. Leatherman
Waco, Texas (Waco) . . . C. H. Stewart

DENVER

Cheyenne, Wyo. (Lincoln) . . . Les Newkirk
Denver, Col. (Denver) . . . B. J. Hynes
Pueblo, Col. (Main) . . . Kenneth Mead

SALT LAKE CITY

Salt Lake City, Utah (Centre) . . . Dave Thomas

SEATTLE, WASH.

Seattle, Wash. (Paramount) . . . E. Hamrick
Spokane, Wash. (Fox) . . . Osear Nyberg
Wenatchee, Wash. (Liberty) . . . M. Nimmer

PORTLAND, ORE.

Portland, Ore. (News-Reel) . . . Frank Breal

SAN FRANCISCO

Fresno, Cal. (Wilson) . . . George Sharp
Fresno, Cal. (Tower) . . . Bob Retzer
Reno, Nev. (Majestic) . . . Homer Le Ballister
Sacramento, Cal. (Senator) . . . Clarence Wasserman
San Francisco, Cal. (Fox West Coast) . . . Herman Kersken
Stockton, Cal. (California) . . . Ray Duddy
Visalia, Cal. (Fox) . . . Carl Krueger
Watsonville, Cal. (Fox) . . . Vernon Brown

LOS ANGELES

Bakersfield, Cal. (Fox) . . . Homer Gill
Hollywood, Cal. (Chinese) . . . Harry Marx
Las Vegas, Cal. (New Palace) . . . Art Brick
Los Angeles, Cal. (Loew's State) . . . S. G. Cardas
Phoenix, Ariz. (Fox) . . . Lou Christ
Riverside, Cal. (Fox) . . . Roy Hunt
San Diego, Cal. (Fox) . . . Bob Smith
Santa Barbara, Cal. (Arlington) . . . J. Eckles

MEMPHIS

El Dorado, Ark. (Rialto) . . . L. B. Clarke
Hot Springs, Ark. (Paramount) . . . Guy B. Snow
Little Rock, Ark. (Arkansas) . . . Ed Rowley, Jr.
Memphis, Tenn. (Loew's Palace) . . . Ceil Vogel

MILWAUKEE

Escanaba, Mich. (Delft) . . . L. J. Jacobs
Marquette, Mich. (Delft) . . . H. S. Gallup
Houghton, Mich. (Lode) . . . Miss E. Wagner
Milwaukee, Wis. (Wisconsin) . . . Harry Boesel
Oshkosh, Wis. (Oshkosh) . . . Teddy Kraft
Sault St. Marie, Mich. (Soo) . . . Joseph DePaul

ST. LOUIS

Columbia, Mo. (Missouri) . . . Mr. Woods
Hannibal, Mo. (Orpheum) . . . H. A. Scheidker
St. Louis, Mo. (Fox) . . . Harry Arthur
Springfield, Ill. (Fox Lincoln) . . . Fred Souttar, Supvsr.

MINNEAPOLIS

Abert Lea, Minn. (Broadway) . . . George Hendrickson
Minneapolis, Minn. (Newsreel) . . . Mrs. A. Gainsly
Superior, Wis. (Beaumont) . . . Ray McMin
Willmar, Minn. (Willmar) . . . Mark Cary
Wynona, Minn. (State) . . . Al Smith

MONTREAL

Montreal (Loew's) . . . J. Arthur Kirsch

TORONTO

Toronto (Shea's) . . . Fred Trebilcock

FIRST 20 YEARS WERE THE HARDEST, PAST TEN MUCH BETTER FOR TERRYTOON

BUT PAUL TERRY, WITH MANY RELEASES READY, TELLS WHY HIS OWN 30TH ANNIVERSARY AUGURS GREATER CARTOON TRIUMPHS

The 30th anniversary of Paul Terry as a cartoon producer, which happens to come at the same time as the 30th anniversary of 20th Century-Fox Film Corporation, lends additional interest to the fact that Terrytoons, Inc. has now been associated with this company for ten years.

This decade, Mr. Terry affirms, has been the best period of the 30 years he has spent in the animated cartoon industry. The year 1945-46 will be especially significant to Terrytoons because of this juxtaposition of anniversaries.

It is now 15 years since Paul Terry founded the company of which he is President. That is not a long stretch of time, but Terrytoons has expanded steadily, especially in the last decade under the 20th Century-Fox distribution banner. Today it is a large and comprehensive organization of more than a hundred persons. Most of the staff have long experience in the industry. The roots of Terrytoons, therefore, reach far back into the history of animated cartoons. Through Mr. Terry himself, they reach back to the very beginning of that industry.

In 1908 Paul Terry was a young newspaper artist in San Francisco. The unique natural beauty and glamor of the city's location, the color and fire of its life, in the course of 20 years before and after the Great Fire, inspired hundreds of young artists and writers with the glow of creation and ambition, and sent them back to the wealthier and more settled East, determined to seek fame and fortune. Many of these succeeded in the quest, and conspicuous among them was Mr. Terry.

Working successfully and comfortably for several years as a newspaper artist in New York, he was still dissatisfied and somewhat at a loose end for a definite goal upon which to focus his professional ambitions. This problem was solved when he attended the newspaper artists' dinner in 1915, and heard Winsor McCay, the famous cartoonist, expound his method of creating the strange new product called the animated cartoon.

McCay illustrated his talk by projecting on a screen his cartoon entitled "Gertie," which unfolded the humorous history of an amiable and lively Dinosaur. This picture, though done by comparatively primitive methods, could be called the first really successful example of a modern animated cartoon. Mr. Terry was so fascinated and delighted by this demonstration of the new art that he forthwith dedicated himself to it as his life-work.

Mr. Terry gathered together a prodigious amount of material, and, in the course of months of solitary and strenuous labor, produced his first animated cartoon, entitled "Little Herman." It consisted of many thousands of drawings, all made and photographed by himself, with the aid of several processes and devices that he had invented to secure novel effects and to make the picture run smoothly.

"Little Herman" was shown before an audience of children at the Thannhauser Film Corporation studios in New Rochelle, N. Y. It was an instant success. Thus, Paul Terry was enlisted among the foremost pioneers of the new and swiftly-developing animated cartoon industry. Working later with J. R. Bray, he developed a method of making drawings on celluloid, and placing them three or four at a time over an opaque background for photographing, which marked a tremendous forward step in technique, and greatly enlarged the possibilities of the medium.

However, the art of the animated cartoon rests

on more than its technique, ingenious and remarkable as that is. This now universally popular form of entertainment must hold its audiences by an appeal to the imagination, to the love of a good story unfolded in a humorous manner in attractive pictorial settings.

These elements were not prominent in the earliest days of the animated cartoon. Mr. Terry pioneered again by initiating and developing them. He was truly inspired when he seized upon one of the greatest story-tellers of all times—none

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PAUL TERRY
Producer, Terrytoons

WITH 1944-45 PROGRAM COMPLETED, TERRYTOON PROCEEDS ON NEW PRODUCT

HERE IS "BEHIND-THE-SCENES" STORY OF WHAT EXHIBITORS WILL RECEIVE FROM FOREMOST CARTOON PRODUCER IN 1945-46

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other than Aesop, the ancient slave—and began adapting his profound and pungent Fables for humorous film treatment.

Thereafter, there sallied forth upon the screen, from the Terry studio, a variety of fascinating, semi-humanized animals, birds, fish and even insects, which in the course of the next nine years acted out hundreds of riotously funny stories with a satirical application, based upon the Fables of Aesop, and the foibles of the human race. Aesop furnished ideal material, for the popularity of his laconic tales had lasted 2500 years, showing the vital interest they held for the peoples of the world. They were not only funny and imaginatively compelling; they were true, in the most important sense of the word. The long and extremely successful screen series of Aesop's Fables is one of the great factors in the history and progress of the animated cartoon industry.

Soon after the perfection of sound for use in motion pictures, Mr. Terry formed his own company to produce Terrytoons, carrying on the general principles by which the Aesop's Fables series had been executed, but always striving to develop and improve the treatment.

Ten years ago Terrytoons became associated with 20th Century-Fox, and began to venture on the production of cartoons in Technicolor. Thus, the final step was taken toward the perfection of the cartoon, because with sound and color all the graphic powers of pictorial art were reinforced and magnified with music as well as speech, and all things were possible.

The animated cartoon thereupon entered into its era of greatest development, and Terrytoons, playing a stalwart part in the march of progress, has in the intervening time achieved impressive results. It would be impossible to list here the outstanding cartoons produced by the Terry organization in that period, but a very recent example may be cited. Last year, perhaps the most distinguished animated cartoon exhibited was the Terrytoon "My Boy Johnny," which met with a popular reception and has been nominated for the Academy Award. However, many of the pictures created by Terrytoons for the year 1945-46 constitute a farther advance beyond previous standards. The millions of admirers of Terrytoons in the United States and many other countries should be delighted and thrilled to a greater extent than ever before.

The keynote of Terrytoon's policy is unfaltering progress regardless of conditions, and this policy is reflected in the long series of cartoons which is being placed before the public. How the standard has not only been maintained, but elevated during the difficult and uncertain conditions of war times, has been a puzzle to persons not thoroughly familiar with the character of the Terrytoons organization.

The keystone of the structure is its President. His personal and professional history and temperament have been the core around which this cohesive and efficient organization could readily form and absorb enough of the Terry character to compose a unified, consistent and smoothly-working mechanism.

Thirty years after his venturesome plunge into the animated cartoon arena, as recounted here, and, despite the many strenuous intervening years, expended in inspiring and superintending successful production in a highly competitive field, Paul Terry today shows few signs of wear and tear. Most people at first sight would estimate his age as being ten years less than it actually is.

This is because he has long since made the virtually perfect adjustment between the ideals and fancies of the creative artist, and the practical thought-processes of the executive, that is so essential to the role he has to play in the world.

To constitute the driving and controlling force of an organization like Terrytoons, as he does, it is necessary first for Mr. Terry to be an originator, a creator. This faculty, of course, had to be born in him, and it was developed by the art education of his very early years, by his work as a newspaper artist and cartoonist, and still more rapidly and fully by the flowering of his imagination and technical abilities after he had plunged into the swift and turbulent stream of animated cartoon work and found himself thoroughly at home there.

Acting on his life-long belief that one must "take in" in order to "give out," Mr. Terry reinforced his natural talents and his training by studiously delving, over a long period of years, into the fictional lore of all nations. Beginning with Aesop, and completely absorbing every recorded word that the ancient genius ever uttered, he stored his mind with the narrative masterpieces of thousands of years and of every country on the globe.

From this rich and inexhaustible stock of themes, characters, situations, backgrounds and miscellaneous ideas, Mr. Terry, adding the indispensable ingredient of original conception, distills the concrete inspiration which starts the machinery rolling on the production of another cartoon.

Over a course of many years, Paul Terry has assembled a staff of executives and artists, most of them long known to him, who can work with each other and with him harmoniously and with the highest degree of effectiveness. To the specialized experts of the Story Department he hands the theme and the principal ideas of the new cartoon-to-be, and they shape it in elaborate detail, over a period of two weeks, in sketch form. Backgrounds are visualized, the successive situations are worked out so as to tell the story in the most forceful and cogent form, the "gags," which are to bring the laughs from the audiences, are conceived and inserted in the places where they will be most effective, and the dialogue completed down to the carefully-selected last word.

Even sound effects are calculated with care and precision. A staff of talented and experienced scenarists, headed by John Foster, who has been a noted Story Director for many years, handles this end of the work. Mr. Terry, however, keeps his eye on this vital task and frequently alters the course of the story for the better, or suggests new situations, "gags," or bits of dialogue to sharpen it up.

The completed story consists of hundreds of sketches, depicting, in order, the various scenes that have been carefully knit together—their backgrounds and their action—and a script describing all the action in detail, with the dialogue and sound effects.

One of the picture directors, who are assigned pictures in turn, takes over the story in this form, and he cooperates with the musical director, Philip Scheib, in "timing" all the action in the cartoon. This is a long and involved task, in which every movement of the characters is measured in fractions of a second, and the exact time consumed for each is set down in the music sheets, for the accompanying music, which is so important, must synchronize exactly with the action of the figures.

Mr. Scheib, a musical director of wide reputation over a long period of years, next takes charge

of the music sheets. He composes a score calculated to accompany and illustrate all the action throughout the picture, indicate the changing moods, and emphasize the high points. The music must stimulate and excite the listener in one place, uplift him in another, soothe or charm him in other passages. The Music Department is one in which Terrytoons particularly excel.

The score, with sound effects and dialogue, is recorded at the 20th Century-Fox Sound Studio in New York, under the supervision of Mr. Scheib and the picture director, with the assistance of an orchestra and various actors and singers who have specialized in this form of work.

The director in charge of the picture now takes over the music sheets, where the score as well as the action, dialogue and sound effects have been set down in finished form. He spreads the multitudinous sketches delineating the story, on a great board filling one wall of his office, and gets down to work. The director must be a craftsman of long experience and exceptional talent, familiar with all departments of animated cartoon work, as well as a forceful executive. He now plans, in detail, the execution of all the scenes in the picture, and calls in the layout men to make careful drawings of characters, key action attitudes, and backgrounds.

The next step is for the director to hand out the scenes of the picture, which may be anywhere from 45 to 70 in number, to the various animators, with the layouts for each scene and detailed instructions as to how it is to be treated to achieve the best effects in respect to action and humor. Twenty animators and as many "in-betweeners" work for a month, or longer, completing the scenes for each cartoon. Nine or ten thousand drawings in elaborate, smoothly-coordinated sequence, are necessary to depict in finished fashion the action of the average Terrytoon.

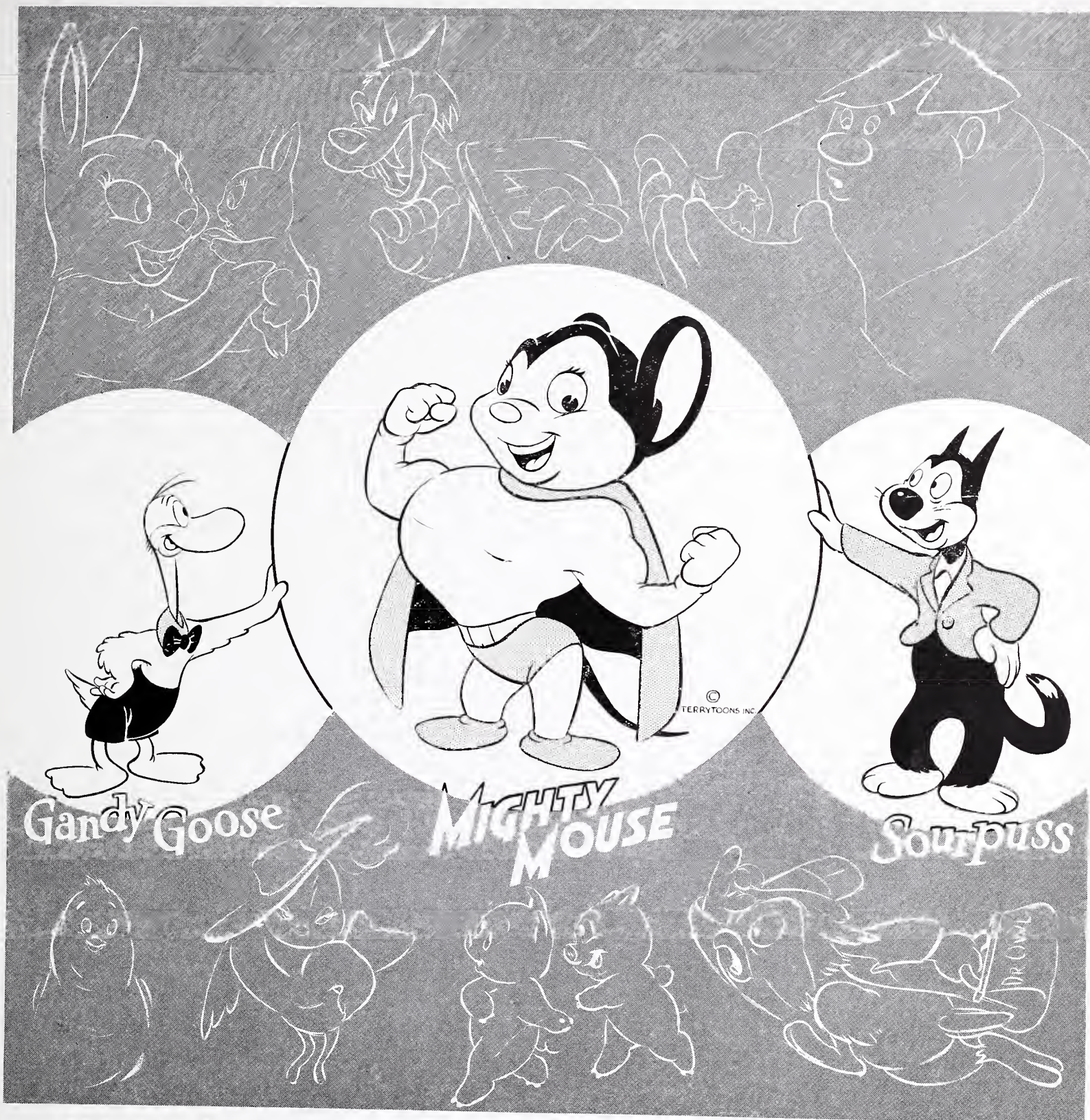
The drawings are next taken to the Tracing and Painting Department, where about 50 young artists, most of them girls, carefully trace the drawings on to celluloid sheets, and paint in the variegated colors in which the characters appear.

All this time, the Background Department has been working up, in full color, charming, whimsical, dramatic or fantastic settings (whichever may be called for) from the drawings furnished by the layout men. The Background Department is staffed by outstanding landscape artists, whose distinctive work is one of the superior features of Terrytoons, adding much to the vividness and charm of the pictures.

The thousands of celluloid sheets, with the action drawings traced and painted on them, are now taken to the Camera Department, where seven great modern color cameras dominate a full equipment of every mechanical device known to the improved production of animated cartoons. Scene by scene, the backgrounds are fitted under the vertical cameras, and on them are laid the celluloids depicting the action, three or four at a time. This process continues under the various cameras until the entire cartoon is photographed.

The picture has now been completely recorded on a long roll of film, and this is dispatched to Hollywood by airplane, printed in Technicolor, and the prints swiftly returned by plane to the New Rochelle main office of Terrytoons. There the picture is projected with all executives and workers present, when criticism is invited and changes are made if found necessary. Changes,

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PRIDE AND FAMOUS STARS OF TERRYTOON

WHAT EVERYONE SHOULD KNOW ABOUT THESE ANIMATED COMICS

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however, are actually infrequent in the case of these cartoons, as every operation involved in their creation has been executed with the utmost care, from the sketching of the first idea to the final click of the camera in the last scene.

This, in brief, is the story of the evolution of a Terrytoon. Many details of the process have been omitted, and whole departments vital to the conduct of the business have been overlooked. However, the foregoing is an adequate summary of the most important moves in the production of a modern animated cartoon of the first order, calculated to please, thrill and bring the boon

of happy laughter to millions of followers.

Few among the vast motion picture audiences of the world are ignorant of the famous Terrytoon characters and the types of comedy and drama which enthrall their countless admirers. The principal figure, the pride of Terrytoons, is Mighty Mouse, the miniature but powerful star who has risen to the top in the last few years by virtue of his astonishing and entrancing exploits on land and sea and in the air. Mighty Mouse is the swift, strong and almost magically skillful hero who rescues and delivers not only his own kind, but many other unfortunate animals, from situations of extreme peril. He is especially

popular with the children, whom Paul Terry always keeps in mind in planning his cartoons. But Mighty Mouse is so captivating in his personality, so spectacular and sensational in his amazing achievements, that he is a prime favorite among motion picture fans of all ages.

He is the champion of the oppressed of all species, and his feats of incomparable daring in conquering the powerful villains and monsters who threaten the unhappy victims, humorously, but convincingly depicted, constitute perhaps the most delightfully dramatic series of episodes ever presented upon the animated cartoon screen.

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EIGHT MIGHTY MOUSE SPECIALS ARE AMONG TERRYTOON'S 20 FOR 1945-46

"GYPSY LIFE" WITH ROMANY MUSIC IS FIRST—TWO AESOP'S FABLES AND SEVEN OTHERS FOR NEXT SEASON'S RELEASE ARE NOW FILMING

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In the 1944-45 schedule of Terrytoons, Mighty Mouse is presented in nine pictures, and he continues to be the most prominent of the Terrytoon stars in the program for the coming (1945-46) year, in cartoons better calculated to display his unique appeal of speed, heroism, power, and humor.

Gandy, the young, ingenuous and impulsive Goose, and his older and tougher pal, the Cat, have for a long time been the leading comedians in Terrytoons' galaxy. Their startlingly original personalities long ago caught the public fancy and became indelibly stamped upon it. This roving pair are reckless and luckless in getting into situations of deplorable difficulty, and their adventures in getting out of these dilemmas, by the most devious, ingenious and violent means, are side-splitting. The Gandy-and-Cat cartoons are fast, furious, and funny all the time. They figure largely on the program of Terrytoons both for the present year and the one to come.

Terrytoons has other favorite characters held in high esteem by the public. Among them are the fat, good-natured but too ambitious Pig, a fine comedian in his own right, who performs in the exhilarating cartoon entitled "Dear Old Switzerland"; and the old Horse, who displays his talents and his determination in "Smoky Joe," a thrilling and hilarious picture concerned with the Horse's difficulties with a company of firemen, and their battle against menacing flames in a skyscraper. Farmer Alfalfa, an old favorite, appears in "The Cat Came Back," a rollicking nocturnal adventure.

However, Terrytoons does not confine itself to the exploitation of a few star characters, but ranges far afield, taking in the entire rich and fascinating world of animals (wild and domestic), birds, fishes, and insects, and even occasionally the human animal. Thus, infinite variety of interest is achieved, and the comedy that exists in every form of life is brought to the surface and utilized for the entertainment of spectators who are often excusably bored with the repetitive patterns of human existence.

Speaking of insects, one of the most notable cartoons in Terrytoons' 1944-45 schedule (and they have all been completed at this writing) is entitled "Ants in Your Pantry." This is a combination of cartoon values involving not only a tribute to the industry and other estimable qualities of the Ant, but the comedy that develops from these same virtues. As a story, a picture and a humorous entertainment, it is considered tops by most of those who have seen it.

Mighty Mouse, however, of course, led off the 1944-45 schedule with an array of cartoons in which his flashing speed and power, his infinite resourcefulness, and his long list of admirable qualities, ranging from intrepidity and generosity to a great and unfailing sense of humor, are displayed at their best. His meteoric flights to the rescue of imperilled characters, and the grand battles that follow, make the cartoon entitled "The Two Barbers," which is based on an especially original idea, a triumph of comedy and drama. In "The Sultan's Birthday" the champion moves in an exotic Oriental locale, delivering a town of fellow-mice, as well as a beautiful dancing girl, from the cruel menace of a modernized band of "Forty Thieves." "At the Circus" surrounds Mighty Mouse with the fascinating atmosphere of the great tent-show, as he flashes down out of the sky to thwart a group of raging lions who have broken loose and are threatening the performers. This picture abounds in suspense,

fast and gripping action, and humorous values placed in a colorful and absorbing setting.

In "The Pirates," also in the 1944-45 schedule, the Mouse Hero takes to the sea, and clashes magnificently and triumphantly with a picturesque band of cut-throats who have kidnapped an unfortunate maiden from a tropical isle. This is a tuneful production, with lusty choruses from the pirate crew, and an enchanting musical accompaniment which gives an irresistible swing to the picture throughout its entire length. "The Port of Missing Mice" takes us to Old San Francisco of the Nineties, where in a novel and fascinating setting Mighty Mouse rescues an aggregation of luckless mouse sailors shanghaied by a gang of cat villains. "Raiding the Raiders" is built on an ingenious and supremely comic idea, and in this case the Champ delivers a rabbit family from an overwhelming menace.

Farther along on the 1944-45 program, in "The Kilkenny Cats," "The Silver Streak," and "The Wolf," Mighty Mouse performs again with valor and skill, in a fashion to enthrall his hosts of friends and win many new ones. Going all out, as he does, to execute his terrific deeds of heroism and beneficence, he has become one of the best-known characters on the animated cartoon screen.

In Terrytoons' 1944-45 schedule, Gandy, the quaint and reckless Goose, and his friend the braggart Cat, play star parts second only to that of Mighty Mouse. Their impetuous spirit of adventure leads to scintillating comedy which makes this series of cartoons no small factor in the mirth-creating section of the nation's amusement industry. In "Ghost Town" the two active and talkative comedians are found in the Far and Wild West, where they barge in from the desert to encounter, in a long-abandoned pioneer settlement, a hostile and humorously-inclined crowd of ghosts and other strange creatures. On the other hand, in "Gandy's Dream Girl," they are projected back into the days of knighthood, and have a tough, but highly entertaining time in rescuing not only a damsel, but themselves, from a series of prodigious perils and complications.

In "Post War Inventions" Gandy leads the way, via a dream, into an appalling future world where monstrous mechanisms perform all personal duties for us mortals, and none too gently; everything going haywire at the last, as might be expected. "Fisherman's Luck" takes the roistering pair to sea, and also down under it and far up into the air, in one of their most frantic and spectacular exploits. In "Mother Goose Nightmare" they invade the realm of the fabulous and beloved characters of childhood, and manage to get into trouble, and out of it, even there.

In Aesop's Fable—"The Mosquito"—on a camping trip, they battle heroically, and to much comic effect, with a cabin full of modern labor-saving gadgets, and also with a horde of ruthless and crafty insect pests. So, all in all, the multitude of Gandy followers can rest assured that he and his brash partner, the Cat, are going strong and conducting themselves in their usual high, wide and handsome style, in the 1944-45 series of Terrytoons.

Also included are cartoons featuring other characters, such as "The Cat Came Back," "Dear Old Switzerland," "Ants in Your Pantry," and "Smoky Joe," already spoken of; and "A Wolf's Tale," a modern and extremely diverting version of Little Red Riding Hood's misadventure, wherein the Wolf, by his own account, gets very much the worst of it, and the audience's sympathies are torn back and forth between the famous

villain and Red Riding Hood's Grandma, not to mention the police, who enter largely into this merry and imaginative tale.

This brief review of the Terrytoons program for the passing year touches only a few high spots in the rich pageant of colorful and brilliantly-conceived and executed cartoons which Paul Terry and his staff have provided for the entertainment of Americans and multitude of spectators in other lands. The production of this series of pictures, now completed, has been a source of satisfaction to all concerned, who feel that every one of the cartoons is a definite and important contribution to the vital cause of furnishing mirth, relaxation and escape to the public during these difficult and trying times.

A glance ahead, at Terrytoons' schedule for the year 1945-46, shows the organization shooting for higher marks. Ten of the cartoons projected for the coming year are "in the works." This means that the stories, or scenarios, have been completed in detail, and that the pictures are in various stages of development, in different departments of the Terrytoons establishment.

For the year to come, eight Mighty Mouse cartoons are scheduled, and a full showing of "Gandy" pictures, as well as several Aesop's Fables, and an assortment of Terrytoon Specials dealing with miscellaneous characters. All this profusion of riches represents a determined effort on the part of Paul Terry to outdo the best that has ever been produced in the cartoon field.

Mighty Mouse will start the 1945-46 ball rolling again with "Gypsy Life," an especially happy vehicle for his outstanding talents. Colorful costumes and characters, Romany music and dancing, enliven this cartoon and, combined with a dread threat from sources hostile to the little band of roving mice (which threat is swiftly and crushingly met by the champion), make the picture well worthy to head the list.

Another Aesop's Fable—"The Fox and the Duck,"—makes a hero of a young and enterprising Duck who is ably conducting a successful chicken farm by streamlined modern methods, when his little establishment is menaced by a prowling and voracious Fox. Getting off on the wrong foot in his defense, the Duck comes near to disaster, but recovers and, in a fast chase and fight packed with uproarious comedy, defeats the enemy and points the way to a profitable moral.

Still another Aesop's Fable—"The Watchdog"—tells the story of a good, but slightly dumb canine dissatisfied with his job. The canine longs to cavort in distant greener pastures. He is taught his lesson through a series of violent, but richly ludicrous mishaps, and is led to a happy ending which also demonstrates a moral that any dog or man would do well to take to heart.

"Swooning The Swooners," appearing early in the 1945-46 program, is a mad and devastating take-off on a current celebrity and his horde of adoring devotees. Farmer Alfalfa and his cat, holding on in the midst of a town that has grown up around their old homestead, are featured in this one, together with the famous and fragile Croner. The farmer valiantly battles the craze that afflicts the neighborhood, with varying luck. He does, however, bring joy to the beholder, in the midst of his various misfortunes, and his desperate struggle to overcome them, through the rapidly-succeeding comic sequences that develop from the situations.

Gandy Goose comes through again in "The Golden Hen," wherein he becomes an inspired

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MOVIETONE TODAY AND TOMORROW

EXPANSION IN COVERAGE
AS FAST AS ALLIED FORCES
CLEAR OUT OUR ENEMIES
AND RESTRICTIONS REMOVED

By EDMUND REEK

Producer, Movietone News, Inc.

While it is practically impossible for us to announce any definite post-war plans at this time, I believe there are some generalities about our newsreel and short subjects ambitions that can be discussed now without my presuming to be an oracle.

In the first place, for the newsreel, I can promise expansion in coverage and distribution as fast as our armies clear out our enemies and restrictions on free enterprise are lifted.

Before the war, as everyone knows, we had one of the really great news-gathering organizations in the world. We had representatives in 51 countries working out of nine production centers, producing newsreels for every country in the world, except Russia.

Supplying our short subject program we had eight mobile expeditionary units, complete in every detail, roaming the far corners of the earth in search of the unusual, the bizarre, the thrilling.

Our first aim is to attain status quo ante bellum. If, and when we accomplish this, which, of course, depends on the progress of the war and the degree of disruption caused by the change from a war to peace economy, we intend to adopt another editorial policy slightly different from the one that was ours during the 1917-1938 armistice.

With the present conflict we dropped our strictly neutral policy for a "win-the-war" one and we did everything we possibly could to help our Government successfully prosecute the war. For the peace we intend to eschew our former objectiveness and try and become a means of healing the scars of war and a medium for the interchange of all expressions and activities that will promote lasting peace.

What other medium is better suited to contribute to the unification of the world than your newsreel with its veritable League of Nations of newsreels?

Having seen what complacency and appeasement brought on this generation, how can it be possible to revert to the old objectiveness? We did that once, but never again!

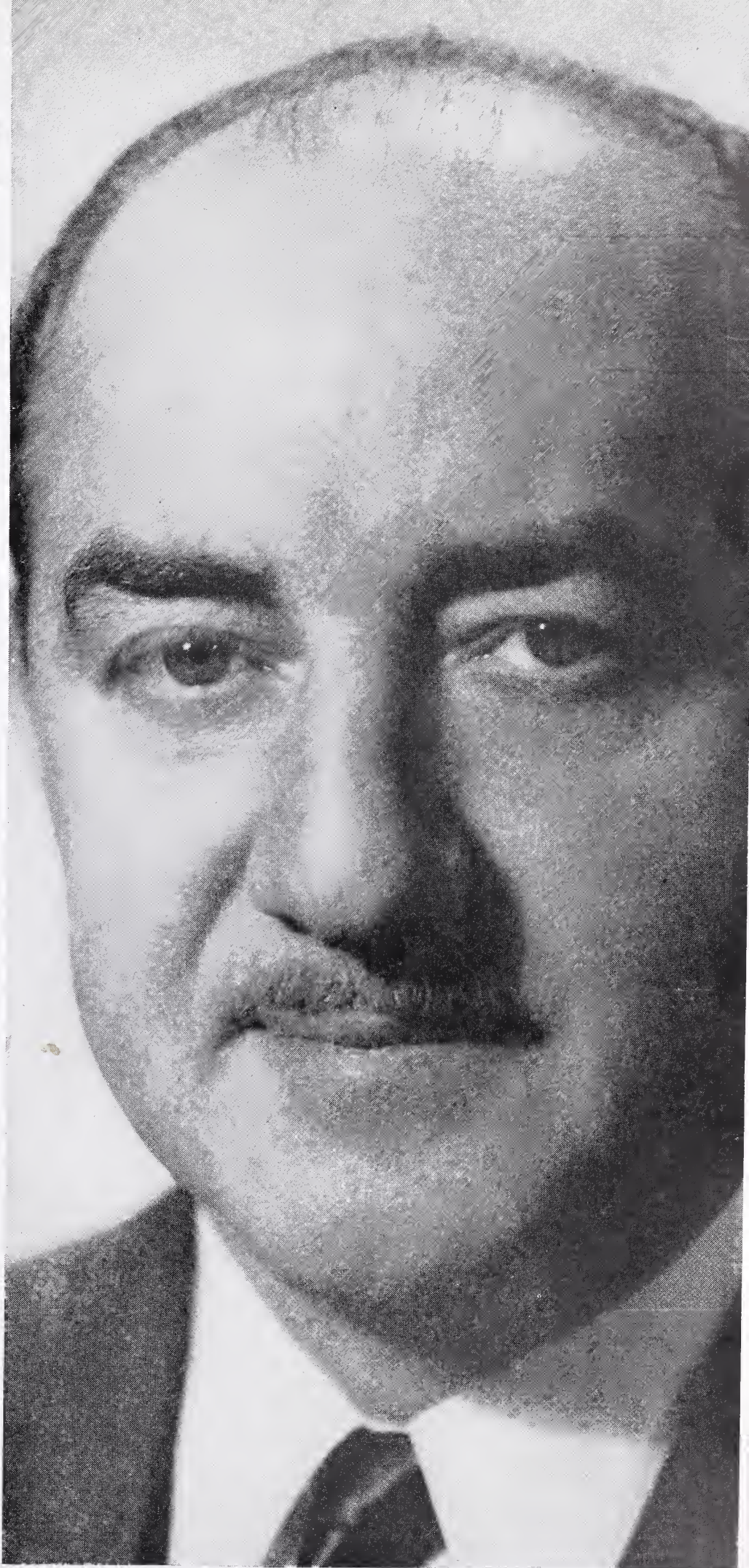
Long before the diplomats and stuffed-shirts of politics saw the present war, Movietone News knew it was coming. The record shows—and we have our film library to prove it—that we reported all the signs.

We were so far ahead that we had two of our cameramen on the scene that suffered the very first modern bombings, in widely separated parts of the globe: China and Ethiopia, to be exact. We kept another man twiddling his thumbs in Honolulu for nine months before what happened at Pearl Harbor occurred. We had exclusive pictures of the China and Ethiopia incidents. But the Government, because of the nature and importance of the pictures Al Brick made at Pearl Harbor, made us give our exclusive coverage to all our competitors after holding them up a year for fear of giving comfort to the enemy by letting him see the damage done by his sneak punch.

Hereafter, we are going to shout when we see our reports of tank maneuvers by a potential enemy of humanity hooted down as cardboard dummies by a lot of dumb clucks who said, "They can't be real, our Intelligence men would report them if they were."

That is exactly what happened when we photographed and showed the world that Germany was rearming. Remember?

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Meet the Movietone short subjects staff. Left to right, seated: Vyvyan Donner, director; Jack Darrock, short subjects editor; Edmund Reek, producer; Russ Shields, film editor, and Tom Cummiskey, director: stand-

ing: William Storz, cameraman; Audrey Coffman, film clerk; Betty Flanagan, secretary; Ed Pfitzenmeier, film editor, and Val Weidig.

MOVIETONE SHORT SUBJECTS FOR 1945-46 NOW IN PRODUCTION

"MEMORIES OF COLUMBUS," IN TECHNICOLOR, FIRST AND IS FINISHED; STORIES IN NEXT SEASON'S PROGRAM COVER WIDE RANGE OF THEMES

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What will be the subjects for our shorts in the post-war world I state frankly I do not know. That there will be plenty of material, however, I do know. But, what we will decide will be subject matter that will depend on the temper of a people after this weary and useless blood-letting on a scale never before approached in the whole history of the brutal art of war.

Will the bereaved families of the heroes who fell want to see the gutted cities where their loved ones died?

Will they be interested in the great reconstruction stories, the world rebuilding?

Will they want to see the epic mass migrations that are bound to take place and the reorganization of whole countries?

Or, will they want the so-called escapist pictures, jungle adventure, peaceful travelogues, exciting explorations?

Who knows? Not I.

We must wait and see and, then, make what is in demand. And, whatever it is motion picture audiences will want, Movietone is prepared, with men and equipment, to make.

At this writing three of our newsreel production centers are intact and ready for any eventuality. They are the Home Office at New York, the British Movietone News, London headquarters, and Australasian and Oceanic Movietone News at Sydney, Australia.

Russell Muth is now in the process of setting up still another one, that of our famed Actualities Parlantes Fox Movietone, in Paris.

When we will get around to re-establishing production at Stockholm, Berlin, Madrid, Shanghai and Tokyo, as I said before, depends on a lot of things that are too complex for me to make any predictions at this time.

As already reported, the 1944-45 short subject

program has been completed now these many months, and most of our releases are already in the exchanges.

Further, most of the subjects for next season have been determined and some are practically completed.

"Memories of Columbus," a story on the exotic Dominican Republic, arranged by Jack Gordon and photographed in Technicolor by Jack Painter, will be the initial 1945-46 release.

Jack Kuhne is now in Florida arranging for two more pictures from the Peninsula State, after completing a "honey" in Technicolor showing how those alluring Florida models "get that way."

Jack Painter has just finished in Utah making a skiing picture with the three Engen brothers, the world's masters of the turned-up slats. This will be an Ed Thorgeresen Sports Review and should

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Movietone News was the first to use box-office "names" popular personalities of radio, newspaperdom and the stage, as commentators. The newsreel star today can boast regularly, week after week, reaching more people than any stellar personality of feature-length productions.

Most famous of newsreel, as well as of radio, commentators is Movietone News' chief commentator, the distinguished Lowell Thomas, seated.

Standing, left to right, are the other Movietone News commentators: Ed Thorgersen, general news; Macedo Sorares, Portuguese commentator; Louis Nebot, Spanish commentator; Paul Douglas, sports; Lew Lehr, comedy, and Ralph de Alberich, chief Spanish commentator.

Messrs. Thomas, Thorgersen, Lehr and Douglas all furnish commentary for Movietone short subjects.

STARPOWER IN COMMENTARY EXALTS BOXOFFICE VALUE

MOVIETONE SHORT SUBJECTS AND NEWS COMMENTATORS ARE THE BEST KNOWN—FOUR OF THEM AS FAMOUS ON RADIO AS IN NEWSREEL

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be ready for the late Summer trade. It, also, is in Technicolor.

Painter is now on his way to Jackson Hole, Wyoming, for another winter sports picture in Technicolor. The schedule also calls for another Father Hubbard picture in color. The famed Jesuit explorer and geologist used the famous Matanuska Valley as the background for this Alaska Adventure.

The picture with the most interesting history on our release schedule is the first color film to be made in China since the war. For the first time in color we have filmed Peiping, The Forbidden City, with shots of the famous Temple of Heaven; also, camel caravans arriving at the city, and some interesting scenes of weaving rugs, jade carving and mart activities. This release closes with colorful scenes made in the vicinity of Shanghai, the first films of this famous city since the Japs moved in.

This very minute Tom Cummiskey and Bill Storz are in Louisiana, where they have an

unusual picture lined up for exposure to Technicolor, after which they return to Pennsylvania to film another interesting subject.

Short Subject Editor Darrock advises that he has closed a deal for an exclusive Technicolor short on the famous Palamino horses of Kansas. And, that is all of the 1945-46 program we know about so far.

Of course, all this is subject to change should conditions warrant and more interesting material become available.

One thing members of the distributing and exhibiting forces may be certain:

Movietone is geared to furnish during 1945 and 1946 a quality of short subject product patterned to fill every need.

Our plans are ambitious, but they are flexible. They are that so that we may be in the position of speedily taking advantage of any development, a procedure that works to the benefit of theatre operators and moviegoers.

At the top of this page are pictured seven of our eight commentators. Helen Claire was absent

when this photograph was taken. At least four of the gentlemen pictured are known to millions—millions who not only patronize theatres presenting Movietone News and Movietone short subjects, but who, in their homes, listen to radio programs.

There are no more potent box office personalities connected with newsreels or short subject commentary than the distinguished Lowell Thomas and his associates, Ed Thorgersen, Paul Douglas and Lew Lehr. Their ratings on radio tabulations are high, but not any higher than they are as the result of their screen work.

Their "fan" mail, an indication of their popularity, ranks with that enjoyed by Hollywood's foremost male stars—and far surpasses most received by the latter.

The box office power of these commentators is best measured by the success of the newsreel theatres. Most of the latter regularly exploit them much as regular movie houses advertise feature stars. But, not only to radio and movie fans are these stars known. They contribute regularly to nationally circulated magazines.



EDITORS ON NEWS LIAISON STAFF

This foursome ranks high in newsreel circles. For many years they have been outstanding in their respective departments of screen journalism. Their enterprise, position of influence and creativeness have written many exciting and entertaining chapters in the 26-year history of this company's newsreel.

Together they constitute what is known as Movietone News' Contact Staff. In their respective fields they rank at the top. Left to right, they are: A. A. Brown, society editor; Jack Gordon, Broadway editor; Vyvyan Donner, Fashion and Women's Editor, and Tom Cumiskey, Sports Editor.

MEN WHO GIVE VOICE TO THE NEWS

Here are the gentlemen who give voice and sound to Movietone News. Pioneers all, they have distinguished themselves time and again and have contributed no little to the progress and improvement of audible screen reporting. Movietone's normal personnel gives it the universal distinction of having not only more modern equipment than all of the other world's newsreels combined, but also of technically leading the field. Just as it has more actual

"shooting" crews, so it has the largest staff of sound engineers.

Some of these, who happened to be at the Movietone headquarters in New York when this report was being compiled, are pictured below. Left to right they are: Vincent Matthews, Lew Walz, Charles Tice, Addison Tice, Fred Schneider, Phil Gleason, Louis Girolami, Malcolm Williams, Warren McGrath and Jim Gleason. Seated, William Jordan, chief of Movietone sound engineers.



NEWS IS 26 YEARS OLD SEPTEMBER

FACTS ABOUT NEWSREEL EVERY EXHIBITOR AND FIELD SHOULD KNOW

Movietone News, the pioneer sound newsreel, was first presented to the public on December 3, 1927.

Containing three subjects, (1) the Vatican choir singing at the tomb of our Unknown Soldier, (2) the blasting of a bridge that had outlived its usefulness, and (3) the Army-Navy football game, it was an immediate success.

Though the novelty of sound and the lack of competition might be said to account for the overwhelming popularity it attained from the very start, Movietone News had a sound journalistic background. It might be said to have come from the loins of the old Fox (silent) News. This mute forbear, organized in 1918 to make its bow during September of 1919, had in nine years established itself as leader in its field.

Nearly all the personnel that made up the original Movietone News staff was taken from the silent newsreel. For instance: that key position on any journalistic enterprise, the News editorship, which determines what shall and what shall not be covered, was held by the present producer of the newsreel, Edmund Reek.

This executive had also been News Editor of the silent news. Over 90 per cent of the rest of the staff—editorial and camera—were also from Fox News. The newcomers were confined almost exclusively to a sound staff, although many of these had previous picture experience as electricians.

While Movietone News was the first, and only, sound newsreel for about a year, its silent predecessor was the youngest in its field. It was started by the original Fox Film Corporation to round out its offerings to exhibitors.

In the days before double feature bills, a production company, to survive, had to have an extensive short subject program, which included comedies, travelogues and a newsreel. The Fox travelogues were started in production at the same time as the newsreel and were known as Fox Varieties. These were forerunners of this company's current short subject releases now variously known as Magic Carpets, The World Today, Sport Reviews, Adventures, and Lew Lehr Parades.

The advent of Fox News brought new life to screen journalism. Before its coming, its competitors had been rather complacent and seemingly unaware of their powerful press prerogatives. These conditions did not meet the approval of the sponsors of Fox News and they were determined to change them.

They did this by simply demanding from their newsreel editors: "front page news for the screen while it is still front page news in the daily newspapers."

It might be said here that a succession of editors and cameramen, down the years, have "broken" themselves in complying with this dictate.

The wisdom and reasonableness of the founding fathers have been justified by the newsreel's widened scope and increased significance. It gave to the public it served a new and broader perspective of national and international problems and human affairs.

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GENERAL STAFF OF MOVIETONE NEWS

Not only the best equipped newsreel organization, but Movietone is concededly foremost in manpower, in creative ability that has made Movietone News the acknowledged No. 1 screen journal the world over.

Important in helping make Movietone News the No. 1 newsreel are the above experts. Several have been with the organization from its very inception—more than 30 years ago.

Seated, left to right: Arthur De Titta, Assistant News Editor; Ben Loweree, Film Editor; Jack Haney, News Editor; Edmund Reek, Producer; Art Sorenson, Make-Up Editor; Louis Tetunic, Assistant Make-Up Editor, and Dan

Doberty, Assignment Editor and Movietone Publicity Director.

Standing: Jim Molini, Foreign Film Editor; Art Lincer, Sport Film Cutter; Fred Aabrens, Film Editor; Al Grimaldi, Film Cutter; Ida Jaedicker, Music Film Cutter; Capt. Harry Laurensen, former Make-Up Editor (on leave); Ed Canstein, Film Clerk; Herman Blumenfeld, Film Editor, and Ed Wyant, Film Cutter.



← NEW YORK CAMERA STAFF

At the left, outside the Movietone News building in New York City are members of the Home Office camera staff. Left to right, on ground: Jess Kizis; on top of first truck: Al Gold, cameraman, and Louis Girolami, sound engineer; between cars, Bill Storz, cameraman; atop second truck, Fernando Delgado, cameraman; on top of third truck, Sol Roizman, cameraman; between third and fourth trucks, Lawrence Kennedy, cameraman; on top of last truck, Carl Larseu, cameraman, and standing beyond that truck, George Kamorowsky, cameraman.

MOST OF MOVIETONE EMPLOYEES ARE PIONEERS OF THE NEWSREEL

Eight out of every ten employees of Movietone have been with our newsreel organization for 20 and more years.

No screen news agency has anywhere near as many pioneers in newsreeling as has Movietone.

Known as the Library Staff, they also constitute the Movietone

Commercial Department. Left to right, they are: Fred Edward, John Kiernan, Ray McKenna, Betty Pelley, Frank Barry (manager of the department) and Mike Prush, who is officiating in the capacity of Movietone chief librarian in the absence of Bert Holst, who is with the U. S. armed forces.



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One of the first innovations of Fox News was the establishing of the staff cameraman idea. Until it entered the newsreel field, it had been the habit of the other reels to depend on free-lance cameramen for most of their footage. Naturally, these men were concerned solely with the highest bidder for their negative and had no sense of loyalty to any one company. Fox News placed staff men throughout the country and encouraged in them a pride in their organization.

Further, overseas material was haphazardly gathered. It was the practice in those early days to depend on native newsreel for foreign footage. The sponsors of Fox News did not see eye to eye with its competition on this. American editors and cameramen were sent abroad to report the doings in foreign lands they knew would interest their fellow countrymen.

Revolutionary and expensive as this was, it paid dividends. The Fox News staff cameramen inspired novels, serials, newspaper and magazine articles and even feature motion pictures by their daring and initiative. Newsreel cameramen were unknown to the public before this young group of Fox News men got going. Today as the result of their enterprise the craft is legendary and accepted by all nations as a strictly American creation.

Another editorial accomplishment by Fox News was the elimination of the evil of paying for news. On the assumption that the newsreel was the Fourth Estate of the screen, it demanded and got press privileges.

Movietone News has proven a worthy successor of the silent Fox News it supplanted and has many improvements in coverage and presentation to its credit.

It was the first newsreel to introduce "name" commentators to motion picture audiences, to inaugurate the policy of hiring specialists to direct the coverage of news and to departmentalize the presentation of it.

Prior to the war it could be said to be one of the greatest news-gathering organizations in the world, maintaining staff correspondents in every country and roving expeditionary units in those not so advanced.

In those pacific days Movietone News made up 51 different editions for distribution in that many countries. It maintained production centers at New York, London, Paris, Berlin, Stockholm, Madrid, Sydney, Shanghai and Tokyo.

Movietone's "beats" and "scoops" make a formidable list and to name all of them would be like repeating the history of the times. To name only a few of them—the assassination of King Alexander, the Panay incident, the Hindenburg disaster and the Coronation of George VI—will give an idea of how Movietone News functioned when the chips were down.

Great stories of ingenuity and enterprise could be told in connection with each of these famous Movietone "firsts." On all the above, internationally important stories Movietone scored "beats" of from 24 hours to two weeks on the screens of the world.

Today the big story—the war—has been removed from competition by the Government. This, however, has by no means lowered the standard of the Movietone News releases. Outside of war coverage, free-for-all stimulating competition continues with Movietone adding daily to its triumphs.

The "pool" coverage of the war, contrary to a lot of lopsided thinking about it, according to Producer Reek, has been generally beneficial.

No one reel could possibly supply the manpower necessary for the overall coverage of this terrible catastrophe to humanity. The pooling of the cameramen has resulted, Mr. Reek says, in wider and more complete coverage than would otherwise have been possible, prevents duplication and the wasted effort that would be thereby entailed.

With the supplementary support of the lensmen of the armed forces, this war is the most completely filmed conflict in history. The lesson these pictures will bring to future generations, Mr. Reek believes, will be the best war-deterrent that could be devised.

One of Movietone News' most valuable assets is its film library. Here in celluloid is a veritable pageant of modern history. This record becomes more valuable daily and, as time marches on, it is safe to say that in a hundred years it will be worth its weight in gold.

What would a motion picture of Napoleon's retreat from Russia be worth today? Hitler might be able to put the right figure on that one. If such a picture existed, is it not within the realm of possibilities that this war might never have taken place?

And, is it not possible that, instead of exchanging notes with some future aggressor who might want to pick on us as "a decaying democracy," a wise President would send him our pictorial records of Yanks in North Africa, Italy, Normandy, Guadalcanal, Tarawa, Iwo, Jima, etc.

Technically, Movietone News is in a class by itself. Millions of dollars are represented in the equipment necessary to assure this position. Thanks to E. I. Sponable, co-inventor of sound film, and since the start of Movietone News its technical chief, Movietone prints reach the screen as near to being in every way technically perfect as human ingenuity can make them.

Without in any sense joining the optimistic "it's all over" brigade, Movietone News is going ahead with its post-war planning in a modest, but determined way.

It intends to keep its pre-eminence and expand as far as the law allows. It hopes, soon, again the screens of the world will fanfare onto their screens: Novidades Movietone, Actualities Parlantes Movietone, Fox Tonende Wochenschau, Noticiario Movietone, Jurnal Sonor Movietone, Mybiton Nioye Fox Movietone, etc., etc., etc. Movietone News, the world over—the newsreel of a united and peaceful humankind.



THEY "SHOOT" A WORLD-WIDE WAR

Here are two of Movietone News' famous war correspondents; Don Senick (above), and Eric Mayell (below). Among the former's historic newsreel stories was the battle of Tarawa. He has just returned to the Pacific theatre of war operations, following a furlough in New York. Mayell, now supervisor in the San Francisco area, is best known as the newsreel cameraman who was aboard the U. S. Gunboat Panay when it was attacked and sent to the bottom of the Yangtze river in China by Jap bombers.



THEY FILM AT THE BATTLE FRONTS



Jack Barnett, first American to set foot on Italian soil on the occasion of the Allied Forces' invasion of Sicily, is pictured (above) with Gen. Patton when the latter was in Italy.



This is Bob Blair—the newsreel ace who covered D-day. He landed on the Normandy beachhead and went right through with our forces to the liberation of France.



Jack Barnett (now in Chicago) pictured "somewhere in England," saluting three distinguished visitors the King and Queen of England and Prime Minister Winston Churchill, just before the Allied Forces took off for the North African invasion.



Al Brick (second from left), now Coast supervisor, was the first newsreel cameraman on the Pacific front. He was at Pearl Harbor and filmed the Japs' attack, as well as nine other major engagements, including the Battle of the Coral Seas, before returning to this country.

WHEREIN TIME HAS EXALTED A POLICY

By WILLIAM J. CLARK

None feels more keenly the great responsibility resultant from knowledge that the 20th Century-Fox feature product is the market's superior output than the creative forces furnishing the short subjects distributed by this company. But, it is a genuine pleasure for me to report that both Movietone short subjects and our Terrytoons have discharged, and are discharging, that responsibility with results that are pleasing thousands of theatre operators.

The 30 years of successful record made by this organization includes the continuous association of the short subject program with that of features. Long ago this company concluded that short subjects had their own individual field of endeavor—and were indispensable to well-rounded screen presentations.

With this realization definite programs were planned and a diversified program set up consisting of comedy, science, travel, sports and adventure. The pie-throwing comedy of years ago has been replaced by the Terrytoons, and comic antics and commentary. The old-fashioned travelogue has today been succeeded by the Magic Carpets of Movietone. The sports subjects of bygone years, made up principally from newsreel clips, are today set Movietone productions, not only showing top sporting events analytically, but delving into training of champions.

Moreover, these subjects, exalted by time, have the added advantage of possessing running commentary by such popular personalities as Lowell Thomas, Ed Thorgeresen, Lew Lehr, Paul Douglas, Helen Claire and others, thus becoming definite box office assets.

Today, not only by observation of our field representatives, but by expressed judgment of hundreds of theatre operators, circuit, and independent, our Terrytoons have become one of the most popular this industry has known.

That the circulation of Movietone short subjects and of Terrytoon, and particularly of the March of Time, should be tremendously expanded is no mere coincidence or development of war-times. It is an increase earned by merit and quality of product.

Our plans for 1945 and 1946, fully detailed in this publication, speak for themselves. They indicate that the future of the 20th-Century-Fox short subjects product is assuredly developing into the preferred program of the shrewdest film-buyers.

It is, therefore, with pride understandable to the rest of the industry as well as general public, that 20th Century-Fox continues the distribution of the greater Movietone, Terrytoon and March of Time releases and confidently recommends them to discriminating exhibitors who boast the regular presentation of well-rounded screen programs.



WILLIAM J. CLARK
Short Subjects-News Sales Manager

HEADLINERS IN NEWS' 26-YEAR HISTORY

BUT EASILY GREATEST OF ALL NEWSREEL "STORIES" ARE NOW DEVELOPING

1919

President Wilson, in Letter, Welcomes Start of Fox News.
King and Queen of Belgium Visit America.
Prince of Wales (now Duke of Windsor) Visits U. S.
First World War Armistice Day in U. S.
Last AEF Troops Arrive Home from Brest, France.

1920

Eighteenth Amendment Goes Into Effect.
Ex-Secretary of State Bryan Calls on President Harding With Peace Plan.

1921

Jack Dempsey-Georges Carpentier Fight, Boyle's Thirty Acres.
General Pershing Welcomes France's Marshal Foch to U. S.

1922

Helen Wills Crowned Tennis Queen.
Babe Ruth's Home Runs Start Golden Era of Sport.

1923

The Japanese Earthquake.
Helicopter Rises Twelve Feet.
Russell Muth, Fox News Cameraman, Flies Over Vesuvius.

1924

Around-the-World Fliers Reported from all Landing Points by Fox News Cameras.

1925

Bobby Jones Wins Golf Crown.
Red Grange Stars on Football Gridiron.
Total Eclipse Attracts World Attention.
Byrd and Amundsen Discuss Polar Flights.
Scopes Monkey Trial in Tennessee.
Fox News Buys First Plans for News Coverage and Expediting Film Delivery.

1926

Flagpole Sitters Become Rage.
Gertrude Ederle Swims English Channel.
Florida Hurricane.

1927

Lindbergh Take-Off to Make First Trans-Atlantic Flight.
Byrd Takes Off to Fly Atlantic.
Chamberlain and Levine Fly Atlantic.

Italian Flier DePinedo Cracks Up Taking Off to Fly Atlantic.

1928

Knute Rockne Becomes Great Figure of Football.
Prohibition Agents Destroy Millions of Dollars Worth of Liquor.
President Hoover Hails Signing of Kellogg Peace Pact.

1929

Sonya Henie Wins Skating Crown.
League of Nations Meeting Covered for First Time.
Pope Pius XI Poses for Fox News.

1930

Rocket Mania Hits Germany.
Post and Gatty Circle Globe.

1931

Kaiser in Exile Poses for Movietone News.
Nations Meet to Reduce Armament.
Sailor Drops to Death from Dirigible Akron.

1932

Hindenburg Beats Hitler in German Election.
Congress Legalizes Low Alcoholic Content Beer.
Chicago Stockyard Fire.
The Hauptmann Trial.

1933

Roosevelt Inaugurated for First Time.
Hitler Named Chancellor of Germany.
Japs Walk Out on League of Nations.
Legal Beer Brings Happy Days.
Balbo Hailed in Rome for Trans-Atlantic Fleet Flight.
Hitler and Mussolini Begin to Meet.

1934

King Alexander of Yugoslavia and Foreign Minister of France Barthou Assassinated.
Midwest Dust Storms Create Dust Bowl.
Germany Breaks Versailles Treaty.
Hitler Speaks to Vast Crowds at Templehoff.

1935

Rocket Soars 700 feet.
Morro Castle Fire.

1936

Crisis Over King's Romance.
Movietone News Shows Exclusive Pictures of King Edward and Wally Simpson.
King Renounces Throne.

1937

Dirigible Hindenburg Explodes.
Duke of Windsor Weds Wally Simpson.
Coronation of King George.
Jap-China Incident.
U. S. Suffers Greatest Floods in History.

1938

Japan Launches Full Scale Assault on China.
S. S. Panay Bombed.
Battle of Shanghai.
Chamberlain Returns from Munich with "Peace in Our Time."

1939

World War II Starts!
Burning and Sinking of Graf Spee.
Dunkirk!

1940

Churchill Named Prime Minister.
Tragedies of Belgium, Holland.
The Fall of France.
French Fleet Destroyed by Navy.
Selective Service Started in United States.

1941

London Aflame.
Japs Attack Pearl Harbor!
U. S. Declares War on Germany and Japan.

1942

Normandy Fire.
MacArthur Arrives in Australia and says "I Shall Return."
Corregidor Surrenders!

1943

Italy Surrenders!
The Fall of Mussolini.
International Conferences at Cairo and Teheran.
A New Volcano is Born in Mexico; Reported Exclusively by Movietone News.
Eisenhower Named Supreme Commander.

1944

Allied Troops Capture Rome!
D-Day—Allied Troops Land in Normandy.
American Troops Enter Paris.
MacArthur Returns to Philippines.

THE STORY OF A WONDER CITY

A DETAILED EXPLORATORY TOUR OF THE 20TH CENTURY - FOX STUDIO

This is a story of the studio,—Movietone City— a report on the 20th Century-Fox way of making pictures.

It touches on the work of the scores of departments at the studio and is designed to inform all of us who make and sell our pictures, so that we may take greater pride in our organization and draw inspiration from its dynamic creative power.

Now where is this studio and what does it look like?

Let's have a plane pilot's view of it. We're up in the plane so that still photographers from the publicity department can take aerial views of the studio from a height of 500 feet.

Off there, five or six miles, toward the west-setting sun, is the Pacific Ocean. Now bring your view inland, down the parallel twin boulevards—Pico and Santa Monica—past the big Douglas Airplane plant.

There it is! Between Pico and Santa Monica, high on the gently rolling hill-top which overlooks Beverly Hills, Hollywood and distant Los Angeles to the east, Westwood and the University of California at Los Angeles to the north and west, and the beautiful palisades of the Pacific Ocean to the west.

Straight through the middle of the studio, in an underpass, runs Olympic Boulevard, dividing the studio into two distinct parts, the "North Lot" and the "South Lot." In the sunlight glistens the lake where "A Bell For Adano," "Keys of the Kingdom" and scores of other big pictures were filmed. Nearby is another body of water, the big tank recently built.

There she is . . . the largest motion picture studio in the world, a self-contained little city of 300 acres on the outskirts of Beverly Hills spending \$35,000,000 a year producing motion pictures for theatres all over the world.

Count those big yellow stages down below, the forty-five large buildings used by the various departments and production staffs.

See how on the "South Lot" all the indoor stages and buildings cluster around the big white administration building; whereas the "North Lot" is filled with standing sets, parks, gardens, castles, churches, lumber mills, moats, tanks, country homes and chateaux, rolling green hills and gigantic sets covering acres.

From our plane the white and yellow buildings and the splashes of water below are easiest seen. There's the "Song Of Bernadette" Lourdes river glistening up in the corner near Heath Avenue and Pico Boulevard; the Dutch Moat, the Lower Moat and the Lagoon on the west side of the lot and in between the "In Old Chicago" lake and the Miniature Lake.

20th Century-Fox studios! Most beautiful, most modern and most extensive in the world! A studio to be proud of, a delightful place to work, a modern fairyland. A mile long from Pico to Santa Monica, three quarters of a mile wide, it's a city in itself with a permanent population of 3,500 highly skilled artisans that increases to five and six thousand when production is in full swing.

There's nothing that can't be done within its boundaries from making every foot of the all-water picture, "Lifeboat," to staging 18th century sea battles with galleons and ships of the line to refigiting the Battle of Dunkirk.

Down there below our plane there's even an airplane carrier's deck, the one used for "Wing and a Prayer." And as we come into a landing on the deck Charlie Goldie, of the still department is there waiting for our aerial studio view negatives!

Now, of course, we know that as a first-time visitor to the studio the first thing you will want to see is the interior of one of the big sound stages, very probably the stage where Betty Grable is working in "The Dolly Sisters." But that will come later.

First, let's take a run-around the lot in a studio car in order to get a quick glimpse of the exterior of this wonderful studio. Later we can go inside the various departments and see what makes them tick.

Now from the airplane carrier deck where we have just landed we can see in the distance the town of Tweedside, Scotland, its churches and the streets you saw in "Keys of the Kingdom." At the bottom of the hill is the Chinese village and mission acreage where Father Chisholm lived in China.

We are now on the back or "North Lot." Crossing the main highway we find straight ahead the pool where miniature sea and water scenes are made. Beyond is a big colonial mansion where so many pictures with Southern backgrounds have been filmed.

Beside it is a French chateau fronting on the permanent gardens and a big swimming pool filled with bathing beauties. The combination of beautiful girls in the sylvan setting is an alluring one but we must go on.

From the permanent gardens of all nations the view is delightful. This is one of the most elaborate formal sets in all Hollywood, a treat to the eye with its pool, trees, shrubs, bushes, vines, plants and flowers gathered from the four quarters of the globe.

Below the gardens is a typical prosperous American farm, with farmhouse, barn hayricks, silos and farming machinery. The set has been filled with pigs, cows, chickens and ducks. Painters are painting the cornstalks green. On the porch sit Charles Coburn and Joan Bennett working out a scene for "Colonel Effingham's Raid."

From the farmyard we go directly into the Oriental City, a combination of Algerian, Tunisian, Turkish, and Arabian buildings. Part of it has been made over recently into a Chinese village for "Keys of the Kingdom."

Coming out of its big Moorish gateway we see directly ahead across the roadway two Pullman cars, real ones, on a real railway. If it became necessary one could board one of these Pullman cars and ride within it all the way from Westwood Hills to New York, for the railway joins up with railways outside the studio.

The Pullman cars are lined up beside a newly-built railroad station beyond which is an American town of rural type which is frequently used in pictures.

Turning to the left down the roadway we pass Stage A on the right and the generator building on the left, arriving at the lower moat where the big earthquake and water scenes for "The Rains Came" and "Lifeboat" were made. Nearby is the lagoon where a generation of actors have fought their way through swamps, snapped at by alligators, followed by hound dogs, chased by sheriffs, posses, lynching mobs and Gestapo agents.

Just beyond Stage B is the plaster or staff shop where sculptors are at work. Fronting Stage B is a European type plaza, platz or square faced by buildings of Continental style. One of them houses the paint and wall paper shop, with the power house and transformer sheds nearby.

Next to Stage B is the diorama, a useful semi-outdoor set with a big panoramic back-drop and staging of various levels which enable it to be used for coal mine entrances and exits, water scenes, river encampments and swamp scenes. Next to the diorama is Stage C, behind which is the huge incinerator.

We next enter the lumber yard and mill area where all the lumber for the sets is cut and assembled for the construction department. Just beyond is the New England Village, recently enlarged by the addition of a new street. The New England Village is the oldest standing set on the lot, going back to the days when the present site of 20th Century-Fox studios was the old Tom

Mix ranch and the countryside for miles around was beanfields, although now thickly populated.

Here on the New England Village set "Winged Victory" was made in part. It's a village hallowed with memories of Will Rogers, Janet Gaynor, Warner Baxter, the old Fox stars, and the baby days of Shirley Temple. Since then Tyrone Power and Henry Fonda as Jesse and Frank James have shot the town up and John Payne, Alice Faye and Betty Grable have roamed up and down its tree-lined streets.

Near the mill and the Prop and Miniature Departments is the New York Streets set. This is one of the largest and oldest standing sets on the lot. On it recently many of the scenes of "A Tree Grows in Brooklyn" were filmed. Street cars, elevated railroads, subway entrances and cross-streets are all a part of the big set.

Leaving the New England Village and its town square fronted with courthouse, bank, public buildings and church, the blacksmith shop which started out in life years ago as a "phony front" and eventually became a real all-the-year-round blacksmith shop, we turn to the right and enter the big "Bernadette" set.

This set when built took rank with the "How Green Was My Valley" village set as the largest ever built. Now, however, the "Bell For Adano" set rivals both its predecessors. The "Bernadette" set transports one to the Lourdes of 1850, into another country and another century. The village streets and by-streets with nearby lanes, the ancient fortress on the hill, the old church green with age and clever studio antiquing, the taverns and hotels, the arched bridge over the river, the gently flowing stream itself all make the "Song Of Bernadette" set one of the most interesting in Hollywood.

Leaving this set we cross the "Erie Canal" on the banks of which is an old mill in a tangle of gnarled trees which brings back memories of gorillas at midnight carrying off gentle maidens, closely pursued by J. Carol Naish and assistant directors.

Nearby is the cafeteria where those on the "North Lot" can get plenty of Nick Janios' good food at reasonable pre-war prices. Just beyond the cafeteria is a complete, modern American village of two story homes which one by one are being finished on all four sides and inside as well, after starting out in life as one-wall sets.

From the cafeteria one can make a short detour to the Santa Monica gate, formerly the main entrance to the studio, where the garage is located and where the efficient Jim Ruman has recently gathered together a collection of vintage automobiles dating from 1897 onward.

Returning, on our left not far from the Santa Monica gate are trees of every description all neatly boxed and arranged in rows, ready for transplanting to any part of the studio. These trees are a part of an elaborate green-house system maintained by the studio. All varieties of trees, large and small, shruberies and flowers, peculiar to almost any part of the world, are grown and kept up here by studio horticulturists and landscape artists, so that at a moment's notice any set called for by the script can be provided with its appropriate greenery.

Up the hill is the Studio Employees' Hospital. Free medical treatment is given to all employees.

We have now completed a tour of the "North Lot," with the exception of the newly-purchased miniature golf course area which will permit future growth of the studio toward Beverly Hills. On the far corner of this 90-acre area is the studio print shop and supply department.

After crossing Olympic boulevard bridge again we turn to the left. On the right is the new Canvas Building and on the left a long row of new scene docks where sets from the stages are stored, catalogued and used over again. Economy and efficiency reign at 20th Century-Fox and nothing goes to waste. Continued on Next Page

TWENTIETH CENTURY-FOX FILM STUDIO

MOVIETONE CITY

BEVERLY HILLS, CALIF.

SOUTH LOT

- 1—Dressing room D
- 2—Projection room No. 1
- 3—Library and music offices
- 4—Film editorial
- 5—Projection rooms 2 and 3
- 6—Musical arrangement and library
- 9—Sound stage No. 6
- 10—Fan room
- 11—Sound stage No. 5
- 12—Scenic art department
- 14—Film vault
- 14A—Film vault
- 15—Plumbing shop and cooling tower
- 16—Generator room
- 17—Generator room
- 18—Electrical equipment and engineering building
- 19—Camera repair shop
- 20—Urban building
- 21—Air-conditioning building No. 2
- 22—Heating and refrigerating plant
- 23—Projection room C
- 24—Air-conditioning building No. 1
- 25—Sound stage No. 1
- 26—Re-recording-cutting battery and projection room No. 4
- 27—Sound stage No. 2
- 28—Sound stage No. 3
- 29—Test stage, storage and battery room
- 30—Sound stage No. 4
- 31—Camera building
- 32—Cutting rooms and vaults
- 33—Fan room; stages 3 and 4
- 34—Fan room and toilets, stages 1 and 2
- 35—Fan room and toilets, stages 1 and 2
- 36—Fan room and toilets, stages 1 and 2
- 37—Organ blower room
- 38—Dressing room B
- 39—Sound stage No. 9 and fan room
- 40—Sound stage No. 9 and fan room
- 41—Property room, sound effects, arsenal
- B42—Star's bungalow No. 9
- B43—Director's bungalow No. 5
- B44—Star's bungalow No. 10
- B45—Director's bungalow No. 12
- M548—Booster pump house
- B49—Director's bungalow No. 7
- B50—Director's bungalow No. 6
- M551—Tennessee Ave. time office
- 52—Music and recital halls
- FV53—Nine film vaults

- 54—Dressing room A
- 56—Sound engineering and projection room 5
- 57—Cafe de Paris
- 58—Men's wardrobe and portrait studio
- 59—Women's wardrobe
- 60—Maintenance and blacksmith
- 61-68—Film vaults
- B69—Star's bungalow No. 8
- B71(A)—Director's bungalow No. 1
- B72(B)—Director's bungalow No. 2
- B73(C)—Director's bungalow No. 4
- B76(E)—Police headquarters
- 77—Park Row and directors' offices
- 78—Production bungalow
- 79—Writers' building
- 80—Writers' building
- 82—Paint and maintenance shop
- 83—Dressing room XC
- 84—Coffee shop
- 85—Will Rogers Memorial stage, No. 8
- 86—Stars' dressing rooms
- 87A—Writers' bungalow, No. 13
- 87B—Writers' bungalow, No. 14
- 87C—Writers' bungalow, No. 15
- 87D—Writers' bungalow, No. 16
- 87E—Writers' bungalow No. 17
- 88—New administration building
- 89—Property building
- 90—Sound stage No. 14
- 91—Apparatus room, stage 14
- 92—Sound stage No. 15
- 93—Apparatus room, stage 14
- 94—Power house No. 2
- 95—Boiler room (for cafe)
- 96—Pico gate house
- 97—Sound stage No. 16
- 98—Sound stages Nos. 10 and 11
- 99—Fire department headquarters
- 100—High pressure pumping rooms
- 201—South sound truck garage
- 202—North sound truck garage
- 203—Tennessee park building
- 204—Temporary wardrobe shed
- 205—Process screen storage building
- 206—Automobile time office
- M57—Transformer enclosure.

NORTH LOT

- D101—Capt. Muchhausen's office
- 102—Time and transportation offices
- D106—Capt. Strasser's office

- 107—Stage (North lot)
- M5108—Prop storage
- M5109—Lumber storage
- 110-113—Blacksmith shop
- M5111—Lumber storage
- M5112—Storage shed
- 114—Miniature shop, foundry
- 115—Mill
- 115A—Mill assembly building
- 119—Lumber shed and tin shop
- 120—Lumber shed and tin shop
- M5121—Men's toilets
- M5122—Women's toilets
- 124-156—Canvas shop
- 125—Grip department
- 126—Paint shop
- 128—Transformer house
- 129—Cafeteria
- M5130—Women's toilets
- 131—Stage "A"
- 132—Scene dock
- 133—Scene dock
- 134—Hospital
- 135—Hospital garage
- M5136—Greenhouse
- M5137—Paint shop and storage
- 138—Asst. Chief Conlon
- D139—Garage
- M5140—Stage "C"
- 141—Storage building
- M5142—Incinerator
- 143—Stage "B"
- M5144—Storage building
- M5145—Sky-backing
- M5146—Panorama
- M5147—Toilets
- M5149—Plaster shop
- 151—Moat pump house
- M5154—Powder house
- M5155—Powder house
- 156—Garage repair shop and storage
- 157—Auto repair shop
- 159—New generator building
- 160—Scene block
- M5161—Plaster shed
- M5162—Plaster shed
- 163—Scene dock
- 164—Scene dock
- M5165—Gardeners' tool house
- 301—Storage water tank
- 302—Scene dock building
- 303—Pico time office

OLYMPIC BLVD.

SANTA MONICA BLVD.

PICO BLVD.



WHAT YOU SHOULD KNOW ABOUT STUDIO

ONE MILE LONG WITH AN AVERAGE POPULATION OF 3,500 PEOPLE

Continued from Preceding Page

Fronting the scene docks is the big new tank where marvels of warfare at sea have been photographed during the past two years. It wouldn't do to reveal the tricks of the trade but this giant new tank with its huge painted sky backdrop, its big cylindrical wave-makers, wind-machines and other paraphernalia is one of the most interesting spots in the studio.

Nearby is the big studio lake with its full-rigged ships of by-gone centuries clustered together like derelicts of the Saragossa Sea. The lake is surrounded by old Dutch and English waterfront houses and on the far side is the warty Italian town of Adano with all the outdoor sets seen in "A Bell For Adano."

Beside the lake is the "Chicago set," taking its name from the fact that here stood the city of Chicago just before it was burned down for the gigantic fire scenes of "In Old Chicago." Still standing there is the Cook County court house facade just as it was when Lincoln's body was put on display there in 1865 for Chicago's crowds to pass by in reverent review.

Nearby are the streets of Springfield, Ill., as they were in Lincoln's Day, the streets of Omaha in pioneer times, the main street of Nauvoo, Illinois, as it was in Brigham Young's time. Beyond is a whole wild west town, down in a gully with its street rising on all four sides, complete in every detail, jail, saloon, gallows, boot cemetery, dance hall, bank and a hundred other buildings. Adjoining the wild west town is a typical Mexican village.

Over the hill we come to the river and the Grotto of Lourdes where some of the most moving scenes of "The Song Of Bernadette" were filmed.

Not far away is the tangle of shacks and huts where "Grapes of Wrath" was made.

Still standing is a complete city and fort of the type erected in Colonial times at Detroit, Pittsburgh and Vincennes when those towns were mere outposts against the Indians.

In the same district are railroad tracks with a European type engine and train of second and third class coaches behind it. Beside the train stands a real, old-time American caboose, round-bellied iron stove and all, trailed by coaches from the old Truckee Railroad at Tahoe, purchased in pioneer motion picture days.

Far off toward Beverly Hills High School's general direction, where Olympic Boulevard and Heath Avenue intersect, is an interesting group of buildings where one can find wagons, buggies and horse-drawn vehicles of every period. Side by side are nursery sheds, acres of flowers and shrubs, the prop wagon shed, and scores of horses and mules being harnessed for scenes in a western picture.

And now we cross over into the most densely populated and most closely built up portion of the studio, the area surrounding the main administration building.

As we pass the bridge over Olympic boulevard on our right is the fire house and ambulance building with Stage 8, the Will Rogers stage, adjoining it. This stage was being completed at the time Will Rogers was killed. As part of the memorial services at the studio it was dedicated to his memory and a copper plate memorializing his career placed at the entrance to the stage.

Just beyond Stage 8 are the U-shaped Park Row buildings where various departments, writers, directors and other studio units are housed. At the end of the street is the Old Administration Building, where from 1929 to 1936 the executive and administration staffs of the studio were located. In 1936 the new Administration Building was completed near Pico Boulevard.

On our right as we move south in the car we pass old projection room one which for seventeen years has shown the studio's finest pictures to

the press, special groups and studio staffs. Next door is the research department, a library which is the finest maintained by any studio in Los Angeles and which pictorially and photographically can give the answer to all studio problems. Next door is the foreign film editorial department, with projection rooms 2 and 3 adjacent and just beyond the music arrangement, dance hall and photostat departments.

This row of buildings, from Old Administration building to Music Hall, faces the heart of the studio: Stages One, Two, Three, Four, Five and Six, where picture production has been continuous since sound first came in. Stage One was built and dedicated in 1927 and houses the re-recording department, battery, music recording, monitor rooms, trailer narration rooms, and projection rooms.

The building housing Stage Three and Four also contains the Test Stage and battery room.

In the center of the six stages are the air conditioning building, heating and refrigeration plant and process storage house.

Just to the south of Stages One, Two, Three and Four are the long, narrow film editorial writers' buildings. The Film Editorial Building looks somewhat like a big ship with its decks where the film cutters and projectionists come out for a breath of air occasionally. It is fire-proof. On the ground floor are the projection rooms, busy all day long. Above on the second floor are the cutting rooms.

Film editorial looks down on the dressing room building which also houses make-up, barber shop and hair-dressing departments. Paralleling the writers' building, moved up from the old Western Avenue studios recently, is the Tennessee Park Building with a fountain and gold fish pool all its own.

Across the street from the dressing room building is Stage Nine with the film vaults at its Pico side. To the west of Stage Nine is an interesting old wooden building, once Tom Mix's horse barn and headquarters some twenty years ago. This is now the arsenal, mechanical effects and sound effects building, with prop storage on the west side.

There are two interesting bungalows across the street; one for many years housed Janet Gaynor; the other star bungalow was Will Rogers' until his death. And across from Janet Gaynor's bungalow, with thatched roof in those days, is the bungalow now occupied by the fastest-rising little star in Hollywood: Peggy Ann Garner, of "Tree Grows in Brooklyn" and "Nob Hill" fame. For years Shirley Temple occupied this cottage, and Shirley's swing and rabbit hutch are still beside it.

Just beyond at the Tennessee Gate to the studio is police department headquarters and the film vaults.

In the far south-west corner of the studio lot, not far from Pico Boulevard, is the French provincial "Old Writers' Building," one of the most picturesque buildings on the studio grounds. Just back of it to the south is the "Lasky" or music-writers' building.

Surrounding the Old Writers' Building are twenty small bungalows housing writers.

In the extreme southwest corner of the lot is a vacant field now filled with carnival and circus wagons for "State Fair."

Fronting on Pico boulevard, agreeably screened by shrubbery, are three of the most modern stages on the lot: Stages Fourteen, Fifteen and Sixteen.

Stage Sixteen's northern front faces power house No. 2; the refrigeration pump house for Stage Fifteen; and the maintenance and electric fixture building with adjacent typewriter shop.

Stage Fifteen faces to the north a big "Within

These Walls" prison set with Thomas Mitchell, prison warden, standing on its steps. "State Fair" is now being completed on Stage Fifteen while next door on Stage Sixteen "The Dolly Sisters" is under way.

Next door to Stages 15 and 16, are Stages 14, and the double stage 11-12. This cluster of five stages is one of the busiest spots in the studio next to the group comprising Stages 1 to 8.

At the Pico entrance to the studio, just to the east of Stage Fourteen is the Property Department over which Tom Little presides. Filled with antique and imitation antique furniture of every period in human history, with rolls of rugs valued at from \$60,000 to \$75,000 apiece, rare Gobelin tapestries and its own upholstery and furniture-making plant, the Property Department is most fascinating to studio visitors. In the same building is the hand props department, a veritable museum in itself.

Across the street from the property department is the big parking lot set in acres of trees and greenery.

From the property department (you must be slightly fatigued by now) let's take a quick run down to the Cafe de Paris and have a bite to eat.

That big white building on the right is the Main Administration Building where Joseph M. Schenck, studio executive production head; Darryl F. Zanuck, vice-president in charge of production, and other studio executives, producers, department heads, directors and writers have their offices.

Across the street in a one-story wooden group of bungalow offices is housed the production department. Behind it is the long Urban building housing most of the art department, architects, title and insert artists, draftsmen, and scenic artists in the studio.

At the north end of the administration building is the cashier's office and the gateways through which the thousands of extras enter the studio grounds and are paid off daily.

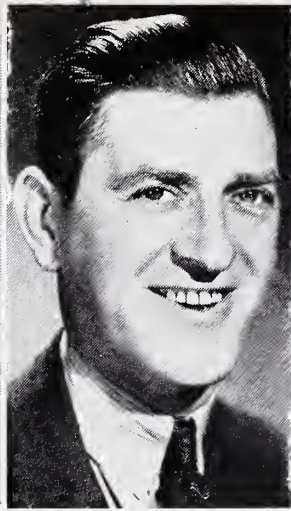
Across the street on the right as we go north is the electrical maintenance, tin shop and foundry units with the overflow men's wardrobe shed and women's wardrobe just beyond. On the left in the three-story narrow white building is the secretarial and script department, mimeograph department and telephone exchange. In the building adjoining is the camera construction and repair department, followed by the electrical equipment and engineering building, the generator power house big enough for a city of 50,000, and across the street from it the plumbing shop and tower, men's wardrobe, and the portrait gallery where the stars are photographed for the fan magazines, trade papers and the lobbies of countless theatres all over the world.

Next in line is the famous Cafe de Paris, our goal, with the stars' dressing room building or apartment house just across the street. In the old days each star had his or her own dressing room bungalow but the erection of the stars' apartment house takes care of them all in one building.

Just to the north of the Cafe de Paris is the Sound Department with the big sound truck garages in its rear, and in back of them the canvas and grip building.

We have visited in this tour practically every building of interest, from an exterior standpoint, with the possible exception of the organ blowers room on Stage One, the Pico pumphouse, coffee shop, camera script, glass shop, powder houses and bicycle shed. We could take you to those units, but even then there would be departments here and there which would point out that we had overlooked them.

This city in itself, this 20th Century-Fox Studios, has within it representatives of every trade, profession and calling.



Lowell Thomas, distinguished radio commentator, writer and lecturer, is chief commentator for Movietone News and Movietone short subjects.

Jack Haney is the enterprising managing editor of Movietone News.

Russell Muth is Movietone's Continental Europe's managing director. He is now in Paris re-establishing special News editions.



Anthony Muto



Helen Claire



Jack Kuhne



Earl Sponable



Home Office and New York studio of Movietone, Inc.

MOVIETONE FOLLOWS UNITED NATIONS' FLAGS

With Allied Nations' victories mounting on every front, Movietone News is keeping in step—so that at all times the peoples of the world shall be kept pictorially informed.

Right now in France European Director Russell Muth is re-establishing, gradually, but in step with the advance of military forces, the more than a score of foreign language newsreels Movietone had on the Continent before the war.

On this page are pictured some of Movietone News' important personalities, who help make it the most influential and widely circulated newsreel in the world. Anthony Muto is this company's able, popular and informed Washington liaison executive. Miss Helen Claire, also known as star of the Broadway stage, is women's commentator.

Handsome Jack Kuhne is an expedition commander who stands, even his competitors will concede, in "a class by himself."

Earl Sponable, Movietone technical director, has played a potent part in the development of sound-on-film, and is unquestionably one of the best-known and most highly respected members of his scientific and inventive craft.

At the left, the New York headquarters of Movietone News and of Movietone short subjects. The Movietone New York Studio adjoins this building.

Just as this publication was going to press word was announced that arrangements are now being made to endeavor to resume issuance of a special News edition in the Philippines.

"OF SHOWMEN, BY SHOWMEN AND FOR SHOWMEN" NO MERE FIGURE OF SPEECH

AND HERE ARE SOME PERTINENT FACTS TO PROVE IT! WHAT YOU SHOULD KNOW ABOUT 20TH CENTURY-FOX FILM

By **ROGER FERRI**

An anniversary punctuating the completion of an eventful past has no significance and is of no material importance unless it has built a monument that can serve as a beacon to the future.

So, this special edition of *New Dynamo* is dedicated not so much to the celebration of the 30th anniversary of this company's founding as it is to what this organization has in store for the future. A wise man once said: "The past is a million years old. It is only today that counts—and tomorrow is vital."

No corporation has successfully survived as many trials and tribulations as this one has. But, out of turbulence, out of uphill endeavors, out of experience has come a structure that augurs a future that makes this company's past insignificant in comparison. Thousands of theatre operators, and the trade in general, can point to proof of that development in the very record this company has been making under the leadership of Spyros P. Skouras, Joseph M. Schenck, Darryl F. Zanuck and Tom J. Connors—and particularly this season.

However, this is a company comprised of showmen who are concededly the personification of the strongest pillars of this vast industry. There is a far-reaching vision—one that penetrates the visual boundaries of the present, but ambitiously plans and creates for the future, the future of not only this company and the industry as a whole, but of those individuals whom it strains every effort to serve faithfully and fully each and every day of the year.

This, though, is not strange, for at the helm of this organization today are showmen.

It was a showman—William Fox—who founded the company.

Showmen today are this greater company's guiding force.

Their sympathetic understanding of the needs of showmen is no figure of speech; it is a fact for they are showmen, men who came from exhibition, men who always will plan, create and produce those assets which exhibitors must possess to continue to maintain the best possible health for the industry as a whole.

This company's employees point with understandable pride to the quality of leadership that it is their good fortune to have, for at the helm of this organization are none but graduates of "the school of hard knocks." These leaders came up the "hard way." They earned their way to the top of the ladder. There is no phase of the industry, to which they have given so much, that is unknown to them, for they learned it and elevated themselves to their present positions of eminence step by step.

Loftier than the objectives of any producer-distributor are the ambitions of this company, but they are practical because their one concern is to create that which constitutes the best box office investment for exhibitors—and thus insure the best available and attainable screen entertainment for the public.

This company is grateful for the loyalty and stimulating patronage of theatre owners of the world over a long span of time. This book will serve to re-assure the latter that this company is determined, equipped and able to deliver a successively better product—the best and most entertaining attractions man can create.

Into the maintenance of such a policy will continue to go the best of creative talent—and always a sincere appreciation of the needs of theatres and the public which patronizes them.

More than 7,130 men and women in the United States and Canada alone regularly have a part

in the delivery of 20th Century-Fox motion pictures to more than 17,000 theatres in those countries. More than 1,300 people man the 31 exchanges in the United States and six in Canada. Working at the studio regularly creating these attractions are almost 4,000 others. Add to that total some 1,000 others who constitute the Movietone, March Of Time and Terrytoon organizations. But, before a print is delivered to a theatre some 1,100 others have a part to play.



ROGER FERRI

This vast army of men and women is functioning not merely for the discharge of their immediate duties, but to blaze a smoother trail for all in the post-war period. These some 7,130 people eagerly await the return of 3,417 others who are now fighting the war on land, on the seas, under-seas in submarines and in the air. But, 31 will not return, for they have given their all to their country.

Today 20th Century-Fox has become a potent "buy-word" for theatre operators and ticket-buyers. And that fact entails a responsibility and obligation of which no one associated with this organization is unaware, but is alert to discharge.

Today 20th Century-Fox has in effect a development policy that assures efficient youth the opportunity to improve and to methodically advance. Today, understandably, 20th Century-Fox has become the "company of opportunity"—and is a large, contented, co-operative family of workers proud of the organization's past, but concerned wholly with its continued progress and to enjoy the patronage of fully satisfied clients.

But, pioneers of the industry still play a leading hand in the march. There are exactly 182 men and women who have been in the employment of this company for more than 25 years. There are 42 who have been with it for 27 years and four who started with William Fox even before he expanded his interests to include production and distribution 30 years ago.

Also, within the ranks of this company there are 317 people who have been in its employ from 15 to 22 years.

But, in the past 10 years there have been no less than 583 promotions from the ranks. From the field ranks have come this company's general sales manager, William J. Kupper, and its Western sales manager, W. C. Gehring. A half score of branch managers, in that period, have been promoted to district managements and 13 salesmen were elevated to branch command.

No department has failed to reap the harvest of progress, and of expansion. Under the leadership of Messrs. Schenck and Zanuck promotions have been numerous at the studio, too.

Under Mr. Zanuck's leadership, production, in ten years, has made unparalleled progress. Under his direct supervision creative authority has been distributed among 12 producers.

No studio, acknowledgedly, has such an array of superior creative and technical talent that is today on the 20th Century-Fox roster. It includes 27 directors who are under exclusive contract to this company, including two, John Ford and Anatole Litvak, who are on leave of absence having long ago volunteered their services for the duration to their country.

The contract list of players includes a total of 121 stars, featured performers and principals. These embrace 79 actors of whom 12, including Tyrone Power, Henry Fonda, John Howard, Lon McCallister, Victor Mature, Cesar Romero, John Sheppard and John Sutton, are in the service. Two others—John Payne and Richard Greene—have been honorably discharged from military service, and the former has the male lead opposite Betty Grable and June Haver in "The Dolly Sisters."

In addition, the studio has 42 stock players—"stars of tomorrow"—and a training school attended by more than 60 ambitious and talented young men and women.

The roster of writers, under contract, numbers 37, including Phillip Dunne and Richard Macaulay, who are in the service. But, in the course of a year the studio has had as many as 88 writers working on scripts.

The list of cameramen and technicians includes 30, of whom no less than 21 during the past ten years have received Academy Awards for outstanding performance in their respective fields. In addition, there are 15 assistant directors. Today the studio has the largest list of composers and lyricists in its history, prophetic of the importance of musicals in the next year or so. They number 11, including Ary Borrosa who holds a one-picture contract.

Hermes Pan, Geneva Sawyer and Seymour Felix are the dance directors. The contract list also mentions six designers, stylists and fashion experts. They are Rene Hubert, Bonnie Cashin, Orry Kelly, Kay Nelson, Della Owen Rice and Yvonne Wood.

Others under contract include four dialogue directors, three film editors and eight art directors. But, this studio also enjoys exclusively the services of other famed experts who head departments vital to production, or are on the executive staff.

"THE MORE YOU TELL—"

By HAL HORNE

"The more you tell, the more you sell!"

How eloquently that single phrase epitomizes the objective of all advertising, exploitation and publicity!

It applies with equal force to the projection of pictures to the public, and to the trade. It emphasizes, as no other single thought can, that what a Sales Department strives for is exactly what the exhibitor strives for. And points up emphatically that salesmen and exhibitors are working toward the very same end.

The more you tell **about** a picture, the more you create a desire among the public to **see** that picture, and the more people you tell your message to, the more people will want to see it.

Hence, advertising, publicity and exploitation, while helping salesmen to sell pictures to exhibitors, are, at the same time, helping exhibitors to sell those selfsame pictures to the public. By that very token, every salesman should regard his Home Office and studio advertising, publicity and exploitation departments, not only as arms of distribution, but the arms and sinews of exhibition as well.

This singleness of purpose is what the 30 years, since the founding of our company, has wrought. Today there isn't an exhibitor in the land who does not realize that our departments of advertising, exploitation and publicity, both East and West, are **his** departments as well as the departments of Twentieth Century-Fox.

In direct proportion to the degree in which personalities are publicized into marquee names by our great studio publicity department, are these "names" turned into box office magnets. And, by the same token, in direct proportion to the degree with which these names, plus picture set-ups, are projected to the public by the publicity, advertising and exploitation departments, East and West, are these set-ups turned into money-makers for the operators of theatres.

The exhibitor is learning, more and more, that what he is really buying is a double-barreled attraction, consisting of two components, namely: (1) the picture itself, and (2) the campaign which precedes and is made to work side by side with the picture.

It is for these reasons that every salesman in the field, in offering a Twentieth Century-Fox picture to a customer, can truthfully say "you are getting not only a great picture, but a great campaign as well." To make this possible, our company each year has increased its



HAL HORNE, Director of Advertising, Publicity and Exploitation

budget to keep pace with the ever-mounting quality of the great productions delivered by our studio. And now, every exhibitor in America knows that if it is a Twentieth Century-Fox picture, it is not only outstanding in quality, but it is also merchandised to the hilt.

The extent to which pictures, and their salient elements, are projected to the public is no longer hit-and-miss. Every story that goes out to the public on a picture is tabulated, its qualities measured, and the number of people it reaches set down.

Every program which goes out over the air is appraised, both as to its effect on the public, and the number of people reached. Every advertisement which is placed in fan magazines, national magazines and newspapers throughout

the land, is weighed as to effectiveness from every possible angle, and the number of people reached. Every 24-sheet, 6-sheet, 1-sheet, window card and accessory is scrutinized most carefully before being displayed and, once displayed, the total number of people reached is added to the statistics of penetration.

Hence, by the time a picture is ready for release, the well-kept records of our advertising, publicity and exploitation departments reveal, through actual figures, whether the nation has been sufficiently penetrated to permit that picture to be exhibited.

This is the insurance that our department gives to every salesman who promises that, with each picture, every

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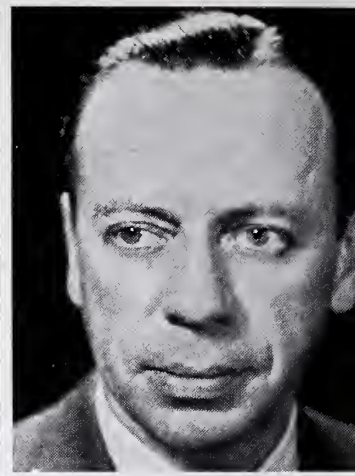
CHARLES SCHLAIFER
Assistant Director, Advertising,
Publicity, Exploitation Dept.



JERRY PICKHAM
Assistant to Hal Horne



JULES FIELDS
Publicity Manager



RODNEY BUSH
Exploitation Manager

NATIONAL MAGAZINE ADVERTISING

Following is a list of the various publications that carried advertisements of 20th Century-Fox Film during the past year and that will be used to reach millions of potential ticket-buyers for various important attractions bearing this company's trade mark during 1945. The circulation figures are furnished by the publishers.

Name	Circulation	Name	Circulation
American Legion	1,174,367	True Love & Romances	444,398
American Mercury	77,347	True Confessions	1,762,273
America	25,210	Time	1,199,571
American Weekly	7,872,972	Woman's Home Companion	3,745,788
American Magazine	2,603,227	Woman's Day	2,825,113
Ace Fiction Group		N. Y. Sunday News Magazine	3,875,284
Complete Love	350,000	N. Y. Sunday Times Magazine	819,778
Variety Love		N. Y. Sunday Mirror Magazine	1,704,733
Cosmopolitan	2,151,715	N. Y. Journal-American	
Commonwealth	14,000	N. Y. Saturday Home Magazine	584,016
Click	1,039,909		
Foreign Affairs	15,477	Ideal Movie Group	
Fortune	179,426	Movie Life	362,243
Good Housekeeping	2,801,468	Movies	314,478
Harper's Magazine	110,018	Movie Stars Parade	342,457
Hillman's Women's Group		Movieland	671,521
Real Story		Fawcett Screen Unit	
Real Romances	1,350,000	Motion Picture	807,646
Liberty	1,118,597	Movie Story	564,898
Ladies' Home Journal	4,119,661	Guide Screen Unit	
Life	3,909,675	Screen Guide	
		Stardom	778,666
		Screenland Unit-Movie Show	
		Silver Screen	
		Screenland	1,037,723
		Movie Show	
		Modern Screen	1,245,607
		Screen Romances	483,723
		Photoplay-Movie Mirror	944,408
		Charm	338,780

"THE MORE YOU TELL—" *continued*

exhibitor will receive both a buildup, and a concurrent campaign. Our assurances are not based on chance, or hunch, or other intangibles. They are based on actual facts and figures, backed up by sworn circulations of newspapers, magazines and fan publications, Crosley and Hooper reports on radio programs, and certified statements from agencies concerned with all other phases of our activities.

These statistics concern not only your Home Office. Blanketing, as they do, every city and town and hamlet in the country, they concern every salesman in every territory, and every exhibitor, regardless where his theatre may be.

An advertisement in a national magazine is seen in every city and town in the country. The same applies to a fan publication. The same applies to a program over the air, which in a single clip reaches 20, 30 or 40 million people, and is heard in every town that every salesman covers. The same applies to all other facets of our activities.

For that reason, your studio publicity department and your Home Office departments of advertising, publicity and exploitation, are not distant, remote operations. They are working with you, by your very side, and working with every exhibitor in every spot where a theatre exists.

Modern invention has annihilated time and space. Pub-

licity sent out today is published in thousands of newspapers tomorrow. Programs emanating from New York, Chicago, and Los Angeles, are heard simultaneously in every nook and cranny of the land. The billboard, which rises in New York, rises at the same time in distant places.

Thirty years is a long time, and the changes that have taken place in their passage have been changes for the better.

We of the advertising, publicity and exploitation departments are salesmen working right beside you every minute of every day, wherever you may be. And we are salesmen, too, for every exhibitor who plays our picture, working with every showman to sell the pictures he plays to those he depends upon to support them.

The more **we** tell, the more **you** sell, and the more the exhibitor sells.

The 30 years have eliminated all demarcations.

Hand in hand, and side by side, your publicity, advertising and exploitation departments, East and West, are with you and with every exhibitor, to attain our common objective, namely: to get the largest possible number of people to see each and every one of our pictures when, and as, and wherever they play.

PUTTING ART IN ADVERTISING! READ ARTICLE ON PAGE 153—AND LOOK RIGHT➤



"SERVICE!"

IS THE "BUY-WORD" OF ADVERTISING,
PUBLICITY AND EXPLOITATION STAFF

By HAL HORNE

If you were running your own business and had a large staff of people working day in and day out, helping you to make your business a success, you certainly would want to know who your co-workers were and what they were doing.

You have such a staff in your Advertising, Publicity and Exploitation Department. Every man and woman on this staff is working for, and with you. Not one thing they do is done without your problem in mind. They know your problem. They know you. Why not really get acquainted with them and learn what they are doing for you—the salesman, the theatres—their boss!

Heading the department here in the East is yours truly, with Jerry Pickman as executive assistant, and Charles Schlaifer, assistant director of the entire department. It is Jerry's job to act as liaison between the Studio Department, headed by Studio Director of Advertising, Publicity and Exploitation Harry Brand, and our department here. All information stems from Brand and funnels through Jerry, who, in turn, disseminates that which concerns the Sales and Legal Departments to their proper outlet and that, which concerns pictures, to Schlaifer for execution through the three major departments the latter supervises.

The minute a property is purchased we are so advised by wire. The minute the casting starts, we are similarly advised. Then, as the production starts "shooting," we are kept informed of developments by Brand, right up to the completion of the picture.

During all this time, Brand at the studio keeps feeding the tremendous machinery of national correspondents, wire services, magazine and newspaper representatives and radio networks on the Coast with stories and pictures, all of which find their way into magazines, newspapers, and radio programs throughout the land.

While all this is going on, our department, working hand in hand with the studio department, maintains a steady barrage of publicity, via the press, magazines and radio here in the East. And the moment the picture finishes, we then carry the ball from there on.

In addition to funneling the information referred to above through the various departments of our Home Office, Jerry also supervises the work of our Information Department and works hand in hand with our trade paper publicity bureau, so that you in the field and exhibitors throughout the trade are kept continually informed of activities.

The bulletins you receive, the special letters and all news of advertising, publicity and exploitation come under Jerry's supervision. They are ably handled by Bernie Lewis, assisted by Anne Newman. The trade paper stories and photographs are handled by Dave Bader in conformity with the policy supervised by Sam Shain, our Director of Trade Relations.

It is Jerry's function not only to supervise all of the above, but also to keep a running record of all breaks received in publicity, all ads which appear in publications, all breaks on the air, and other data, so that at any given time we know to what extent the public has been made aware of any given picture.

Jerry also handles the intricate problems of personnel and of our accounting controls, in which he is assisted by Gloria Spoley.

It is Schlaifer who is the mainspring of the department and the right arm of its director. As the data is passed on to him, it is immediately put into the works for execution through the



HARRY BRAND

Studio Director of Publicity, Advertising and Exploitation

intricate machinery which Schlaifer supervises. Under him are the three major sub-departments, namely: advertising, publicity and exploitation.

The Advertising Department concerns itself with the preparation, execution and placing of all material which ultimately finds its way into all media for which we pay. These media include newspapers, national magazines, fan publications, trade papers, billboards, accessories and pressbooks. Naturally, this involves a tremendous amount of planning, creative effort and follow-through. This is all done under the direct supervision of Jonas Rosenfield, our Assistant Advertising Manager and chief lieutenant of Charles Schlaifer, who in addition to his top post is also the Advertising Manager.

Under Jonas is a staff of very capable people. Advertising has to be written first into what we call "copy," then illustrated, then combined into finished ads. The writing is supervised by a Copy Chief. This is Christy Wilbert. Working right with him are expert copy writers, including Rose Natkins, Max Stein and two copy writers from our agency, Hal Danson and Bill McHale.

Once their copy is executed and approved, it is sent on to the Art Department, which is headed by Louis Shanfield, assisted by Ted Jaediker and Harry Hochfield. This Art Department includes a large staff of artists, including visualizers; that is, people who, as the term implies, lay out the ads; artists who execute them via drawings; letterers who do the lettering, and assemblers who put the ads together. The visualizers include Vic Sedlow, Manny Isip, Ed Dempsey, Davey Sternfeld, Al Almazar, and letterers and assemblers are headed by Sam Resnick, Paul Grosz, Joe Butler and a large staff. Even such minute details such as selection of type must be handled by a specialist. Such a man is George Wright.

Now the trade ads are a specialty in themselves and these are handled by Virginia Morris and Jonas Rosenfield, and

Continued on Page 160



The above window display, featured by famed Scribner's in New York, is a sample of the tieups negotiated by this company in the exploitation of picturizations of best-sellers. This display has been and is being duplicated in all major key-cities not only on "A Tree Grows In

Brooklyn," but also on "The Keys of the Kingdom" and "Thunderhead, Son of Flicka." Figures are cutouts from posters and other accessories available at the Poster Department of local 20th Century-Fox branches.

FAMED ARTISTS CREATE DISPLAY ART

No motion picture distributor has gone to such length of contracting for the services of the world's famed artists to create art material for use in the merchandising of its product as has this one. This policy was established some years ago and will continue indefinitely.

It will be recalled that it was Thomas Hart Benton who did the lithographs on "The Grapes of Wrath" and "Swamp Waters." He is considered one of the top American fine arts painters and lithographers. His paintings command the highest prices of any contemporary American painter.

Carlos Ruanos Llopis, celebrated Spanish painter, did the art on "Blood and Sand." His dramatic bullfight series made the campaign on that production outstanding.

But, the above are the two outstanding fine arts painters who specialize in wall pictures. This company was the first to recognize the showmanship possibilities of using men of their calibre for certain pictures. Other companies have followed suit, but not, as a whole, with the same measure of success, according to critics.

Norman Rockwell, considered the best artist in the illustrative field did a portrait of Henry Fonda in "Young Mr. Lincoln" and that most famous of motion picture paintings—Jennifer Jones as Bernadette—so widely used in the exploitation of "The Song of Bernadette." Mr. Rockwell, the

reader will recall, was commissioned by the Government of the United States to carry out the most important propaganda assignment, "the Four Freedoms" paintings.

George Petty, who made Esquire famous, has done a number of drawings for this company, including the recent portrait of Betty Grable.

Bradshaw, one of the foremost pin-up girl artists, also made a portrait of Betty Grable and more recently one of Vivian Blaine.

Varga, who has now taken Petty's place on Esquire, and whose skill can be said to be on a par with the latter artist, has done pin-up portraits of both Misses Grable and Blaine.

Earl Moran's pictures of glamor girls have appeared on more calendars than Uncle Sam has dollars. He has painted Misses Grable and Blaine, too.

A newcomer, but one who has recently become widely publicized is Zoe Wright, the California girl. She painted a pin-up portrait of Vivian Blaine.

Mac Barclay, who died a hero's death in the South Seas, was commissioned to paint Betty Grable. This company had him under contract to paint a pin-up portrait of Miss Blaine, but his duties as a Naval officer came first.

Arthur William Bowen, that skilful creator of magazine

Continued on Page 162



LOUIS SHANFIELD
Art Director



GABE S. YORKE
Studio, Exploitation



CHESTER FEITEL
National Tieups



EDWARD HOLLANDER
Adsales Manager



TED LLOYD
Radio Manager

CO-OPERATIVE SHOWMEN

REGULARLY WORK HAND IN HAND WITH KEY-CITY THEATRE OPERATORS THROUGHOUT U. S. AND CANADA

Working hand in hand with operators of first-run theatres in almost 300 key cities throughout the United States and Canada is a field staff of 25 exploitation experts.

These top-rank showmen cover every exchange center and its key cities. They constitute the front-line forces of Hal Horne's Advertising, Publicity and Exploitation Department of this corporation.

This company considers co-operative aid to exhibitors in selling its specials to the public to be one of its most important functions. It fully realizes that the weight of applied showmanship behind fine pictures brings maximum results at the box office. To this end the Exploitation Department, under the supervision of Rodney Bush, in co-operation with theatres, has been setting a fast pace for top-flight selling of attractions to the public.

That the exploitation representatives of this company are practical showmen who make action and results speak for them is repeating what many exhibitors have said. Behind these experts, and to enable them to render maximum service, there is in the Home Office an efficient staff that keeps them constantly supplied with working material and to execute placement of advertisements, radio spots, billboards and tieups which they have set up with exhibitors.

A special service department in the Home Office furnishes each field man with complete exploitation portfolios on every picture released by the company. These portfolios contain publicity and advertising material, still photographs, mats, tie-up suggestions, radio spot announcements, sets of story-telling stills, specially enlarged photos, selected art and story layouts. The men are given everything they need to put on a complete campaign for a picture. This material is in addition to the pressbook and regularly supplied advertising and publicity from the Home Office and the Studio. It is prepared especially for the exhibitor's use.

This service department, which functions in the manner of the great press associations—the Associated Press, the United Press and International News Service—prepares special feature publicity material on request from the field men.

The Home Office staff also acts as a clearing house for good, workable ideas. When an exploiteer in one territory has unusual success with a stunt or a tie-up the idea is passed along to the men in other parts of the country. No idea that works goes to waste, and thus exhibitors get the advantage of pre-tested showmanship when the picture plays their theatres.

All national merchandising tie-ups effected by the Home Office exploitation staff are made with a view to local application.

These exploitation representatives, in addition to serving exhibitors in every practical and reasonable way, also serve as the territorial outlet for publicity created at the studio and in New York.

Theirs is the responsibility of not only working hand in hand with exhibitors to the end that every exploitable asset of every picture is capitalized, locally, but also to help create good-will, to ascertain that the merchandising means of theatres and the publicity needs of newspapers are fully met.

They are instantly supplied with all necessary information regarding successful campaigns that have been utilized in territories beyond their own. This interchange of information and ideas is in effect to better equip the exploiteers to do a thorough job.

All attractions are pre-tested before their distribution classification is determined. That means, too, that campaigns are also subjected to the acid test and only those efforts that have been proven effective are detailed and passed on for use in other situations. Thus, the element of risk is minimized and the element of possible wasted or misdirected effort is eliminated.

Every angle for publicizing a picture is utilized. Campaigns are worked out in advance of every big picture. Nothing is left to chance. Modern exploitation is an intensive job and every man in the field covers every available publicity avenue.

Because of the importance of product, and its purposely incorporated exploitation properties, the field exploitation ranks, as already observed, have been materially expanded for 1945-46 activity. These field showmen are at the beck and call of 20th Century-Fox accounts—be they operators or first-run theatres, or of neighborhood houses.

Behind these field representatives is an enlarged department that serves as a source of supply for special material. These include writers, stunt men, promotion men, tieup experts, artists and others.

It is the duty of these experts to keep the field agents always supplied with material for local use. If exclusive features, or special photographic material, are required, the field agent quickly calls on New York—and the request is promptly filled.



SIDNEY BLUMENSTOCK
Assistant Exploitation Manager

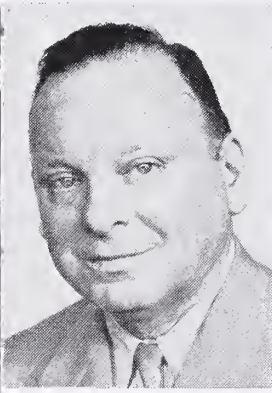
There is no arm-chair supervision of exploitation representatives in the field. Although functioning in supervisory capacities, Exploitation Manager Rodney Bush and his assistant, Sidney Blumenstock, both go into the field to superintend campaigns.

At the time this publication went to press this company had actually 24 exploitation representatives in the United States and Canada. These are: Pacific Coast Supervisor, Eddie Yarbrough (San Francisco); Southern Special Representative, Jimmy Gillespie (Atlanta); Charlotte, Leonard Allen; Pittsburgh-Buffalo, Wally Allen and (assistant) Julian Bowes; Dallas, Oklahoma City and New Orleans, Dick Owen; Atlanta and Memphis, Spence Pierce; Philadelphia, Mike Weiss and (assistant) Seymour Freedman; Washington, William Michaelson; Chicago-Detroit and Milwaukee, Jay Frank, Al Winston and Virginia Seguin; New Haven and Albany, Ralph Stitt; Boston, Al Fowler; Cincinnati, James Keefer; Cleveland, Harry Weiss; St. Louis and Kansas City, Tommy Thompson; Indianapolis, Frank Clark; Minneapolis-Omaha and Des Moines, Walter Hoffman; San Francisco and Salt Lake City, Murry Lafayette; Denver, Bob Hadley; Seattle and Portland, Frank Jenkins, and Toronto and Montreal, Sam Glasier.

Studio Publicity Director Harry Brand's experts supervise campaigns in the Los Angeles territory.



EDDIE YARBROUGH
Coast Supervisor



JIMMY GILLESPIE
Southeast

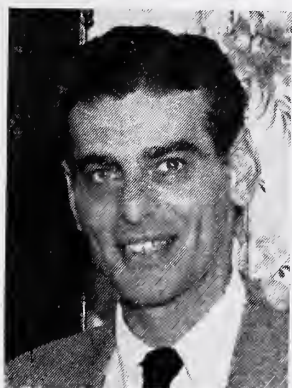
FIELD EXPLOITATION STAFF

Pictured below are 20 of the 24 field exploitation experts who comprise this company's front-line forces of its publicity and advertising army. They carry the creative selling ideas to both exhibitors and public.

All of them have had theatre training and enjoy the respect of exhibitors largely because they know theatre managers' problems. Their job is to pitch in and help put over a picture in every way possible, and, in these days of manpower shortage which has made theatre operation more

difficult, this type of co-operation is enthusiastically welcomed by alert showmen.

These gentlemen are directly charged with the responsibility of not only actively aiding exhibitors, but to keep them and newspapers and other publications, as well as radio, constantly supplied with material. A special Home Office staff furnishes regularly this working material to field exploitation representatives who, in turn, use and distribute it in their respective territories.



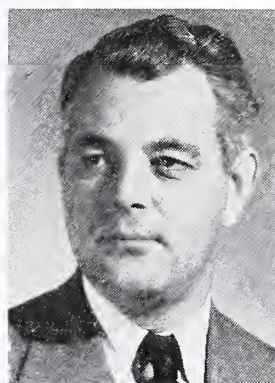
HARRY WEISS
Cleveland



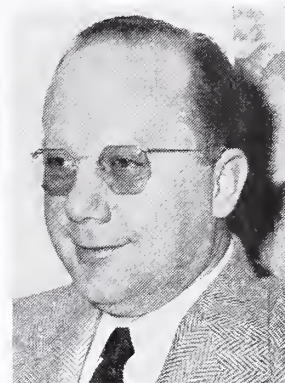
WILLIAM MICHALSON
Washington



JAY FRANK
Chicago



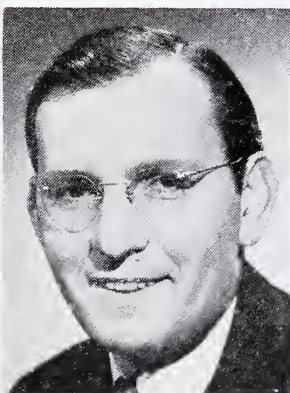
SAM GLASIER
Toronto-Montreal



AL WINSTON
Detroit-Milwaukee



MIKE WEISS
Philadelphia



RICHARD OWEN
Southwest



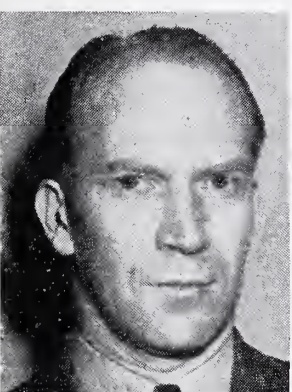
FRANK H. CLARK
Indianapolis



FRANK JENKINS
Seattle-Portland



RALPH E. STITT
New Haven-Albany



MURRY LAFAYETTE
Frisco-Salt Lake City



TOMMY THOMPSON
St. Louis-Kansas City



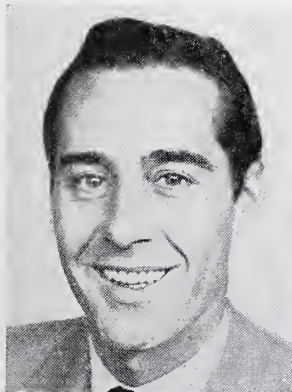
ROBERT HADLEY
Denver



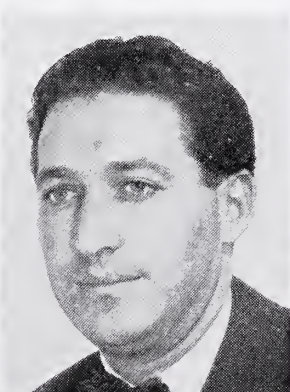
WALLY ALLEN
Pittsburgh-Buffalo



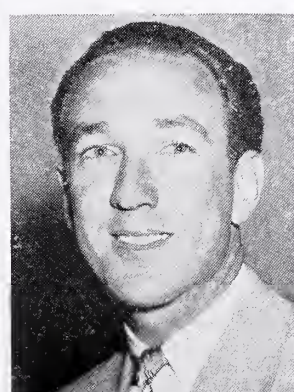
JAMES C. KEEFE
Cincinnati



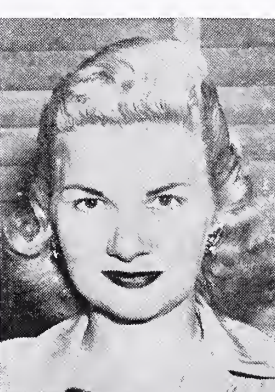
SPENCE PIERCE
Atlanta-Memphis



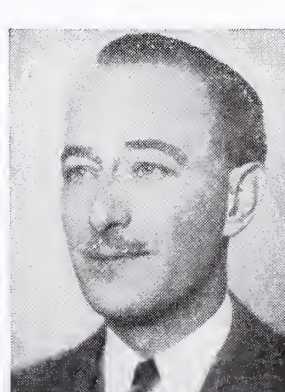
WALTER HOFFMAN
Prairie District



LEONARD ALLEN
Charlotte



VIRGINIA SEGUIN
Chicago



AL FOWLER
Boston

DE LUXE LABORATORIES' VITAL PART IN PROJECTION OF MOTION PICTURES

ITS 30-YEAR ANNIVERSARY COINCIDES WITH THE LIKE BIRTHDAY OF THIS PRODUCING-DISTRIBUTING COMPANY

Into the completion of a motion picture for presentation to the public go not only the creative arts, but virtually all of the sciences as well.

Practically every industry makes some contribution to motion pictures. The public is fascinated and seemingly can not read or hear too much about the personalities it sees perform on the screens of the world.

Motion pictures reach more people than any other media. Its uses have grown fabulously in the past few years. Its stars and players are known everywhere.

Motion pictures today constitute a potent force the world over.

This industry's every move is seemingly news that is relished by all—regardless of sex, age, nationality, creed, color or religion.

Motion pictures acknowledgedly have influenced the way of life in many lands.

Every phase of the creative arts associated with the production of motion pictures has been widely publicized—and, thus, is generally known to the public.

But, that same public knows very little, if anything, about the thousands who daily labor at tasks so vital that, without them, no motion picture could reach the screen.

These thousands constitute a branch of the industry that is known to a surprisingly few concerned with the production, distribution and exhibition of motion pictures.

Yet, this is a branch that makes possible the simultaneously multiple showing in all parts of the world that which writers, studio technicians, producers, directors, musicians and players create.

Any bottleneck in this branch drastically affects production, distribution, exhibition—and, indirectly, the public itself.

This branch is known as the film laboratory—an institution that embodies practically all of the sciences, as well as chemistry and engineering.

The film laboratory is where negatives completed at a studio are manufactured into prints through which motion pictures are projected onto the world's screens.

It is in the film laboratory where the "movie-show" is put into shape for public presentation.

The film laboratory indulges in no speculation.

Science takes charge!

Turning out prints for 20th Century-Fox and its subsidiaries is the most famous of these institutions—De Luxe Laboratories.

In fact, the history of De Luxe, as it is



ALAN FREEDMAN
President, De Luxe Laboratories

known within the industry, goes back to the very inception of Fox Film.

De Luxe is celebrating its 30th birthday concurrently with 20th Century-Fox Film this very year.

The President of De Luxe has paced its branch of the motion picture industry on countless progressive paths during the span of 30 years.

In its first year of operation, De Luxe's weekly output of film, if laid out in one strip, would run from New York City's Battery to 125th street.

Today, De Luxe's weekly output of film would lay a continuous carpet from New York City to Hollywood itself!

That comparative fact, briefly, but more than any group of statistics could, gives the reader an idea of the 30-year progress of De Luxe, a progress reflecting, too, the growth of motion pictures popularity itself.

However, despite this tremendous increase in output, the technical improvements made in the past 30 years have resulted in placing on the screen a finished product that makes the early motion picture look like a child's first effort at drawing.

Unless film development and printing kept pace with the creative phases of this industry, many doubt if motion pictures could have attained the degree of universal popularity they have increasingly enjoyed.

The story of the progress of De Luxe is the 30-year history of motion picture entertainment.

But, proud as is this organization of its record, it looks ambitiously prepared into a future that promises to pale technical accomplishments of the past 30 years.

Thirty years ago De Luxe employed 17 people at its original plant in Fort Lee, N. J., on the site of the first studio constructed by Fox Films. Not until 1921 did De Luxe move to its present building at 850 Tenth Avenue, New York City.

When wider circulation of Fox Films attractions necessitated the manufacture of more prints and necessitated the move from Fort Lee to New York, De Luxe installed in its new home the first battery of high-speed, automatic developing machines in the motion picture industry.

Space occupied by the original lab at Fort Lee totaled 27,000 square feet. Today De Luxe occupies the entire building at 850 Tenth Avenue. This four-story structure, fronting Tenth Avenue and stretching from West 55th to West 56th streets, measures 151,000 square feet.

While De Luxe, in its first year employed 17 people, today the organization comprises 700 men and women.

It is the largest organization of its kind in the world!

Just as 20th Century-Fox has pioneered, developed, improved and perfected the creative arts that combine to make superior motion picture entertainment, so De Luxe in 30 years has devised, engineered, developed and manufactured many means that have resulted in the clear, eye-resting film today projected on the screens.

De Luxe manufactured the first sound and picture printing machines for the newsreels.

Continued on Page 157



DE-LUXE LAB IN NEW YORK

At the left is the four-story De Luxe Laboratories, Inc., Building, situated at Tenth Avenue, running from West 55th to West 56th Streets. It is the world's largest building wholly devoted to the processing of motion picture film. Originally, this building housed all of the New York facilities of the old Fox company, including all of its executive offices and departments and the old Fox Film Lab. Today in this building regularly labor about 700 people.

WHY 20TH-FOX PRINTS ARE BEST AVAILABLE

PERTINENT FACTS ABOUT A TOO LITTLE KNOWN INSTITUTION WITHIN OUR INDUSTRY

Continued from Page 156

De Luxe holds every record made in the newsreel world—for speed in getting out specials to the screens, and for quality of prints it bows to none in the industry.

It has been commended by members of the Army for its development and production of 32 mm. processing machinery, an entirely new departure in laboratory equipment and one which has contributed enormously to the speedy production of training film for every branch of the armed forces.

At the start of World War II, De Luxe was the only laboratory in the United States that possessed production equipment of this type. Subsequent improvement performed near-miracles in the delivery of training films when they were direly needed.

The part the film laboratory of the motion picture industry has played in speeding up training of the armed forces is something that must wait upon the termination of war before it can be revealed. It is a dramatic story, indeed, that Uncle Sam will one day want to tell, for it is a phase of unparalleled American all-out war effort, here and abroad, that is both fascinating and fabulous.

With the introduction of fine grain film, De Luxe modified its equipment and operation so as to create for the exhibitor the fine definition and extreme brilliancy of the pictures now shown on the screens.

A specially trained and highly skilled engineering department at De Luxe keeps close supervision over specially designed machinery and processing for the sole purpose of insuring that the quality of sound reproduction in the theatres is flawless.

While at the moment every effort of De Luxe executives and personnel is devoted to continued successful production of films for the armed forces, sight has not been lost of the importance of developing new ideas and equipment to meet the requirements of the post-war period.

De Luxe has been continuing and, in fact, has expanded its research. Its experts have planned for the future. De Luxe was the first film labora-

Continued on Page 158



Above, a corridor in the Projection Department of De Luxe. This section of the building houses 32 inspection rooms when film is inspected, 24 hours daily.



Main corridor of De Luxe Lab. It may not seem so to the naked eye but it is 275 feet long.

ROLLING FILM CARPET FROM COAST TO COAST

WEEKLY DE LUXE FOOTAGE EQUALS NEW YORK - HOLLYWOOD MILEAGE

Continued from Page 157

tory to engage in the manufacture of sound-film.

So that the product of this industry, as represented by film laboratory, will keep pace with the technological changes and advances the post-war may effect or demand, De Luxe has prepared itself to act immediately.

To this end the Engineering Department of De Luxe has been and is laboring indefatigably and steadily in research and the perfection of new methods which cannot fail in improving the projected image on the screen.

Notwithstanding the hardships resultant from the nation's concentration on the war effort, De Luxe is today the busiest film laboratory in the world. Its output has increased astronomically, for it serves every branch of the nation's fighting service and various Government agencies, in addition to the motion picture industry itself.

Despite the fact that the average term of employment of workers at De Luxe is 10 years, youth is still dominant, but, here, too, womanpower has come to the fore. The ratio of feminine employees to males is 3 to 2.

De Luxe employees have had many reasons to over-subscribe in every war bond drive and to give generously, both to the Red Cross Blood Bank and to the recent Red Cross War Fund. The fact is that since Pearl Harbor more than 40 per cent of the total personnel of De Luxe of 1941 either was drafted or enlisted in the fighting services. Two former employees—David Cohen and Peter Truglio—were killed in action, the former at Anzio and the latter in a sea battle.

The average term of employment among De Luxe's foremen is 15 years. Harry Dansky, foreman of the Timing Department, has been with the plant since virtually its establishment.

Other foremen of De Luxe departments follow: Research, F. Grignan; Developing, Louis Fazola; Printing, Morris Segal; Projection, James Brown; Examining, Irving Epstein; Negative, Max Rothstein; Vault, William Stovald; Electrical, John Hogan; Engineering, August Zimmerman; Mechanical, Adolph Pukal; Title, Guido Gramaglia, and 16 mm, David Masover.

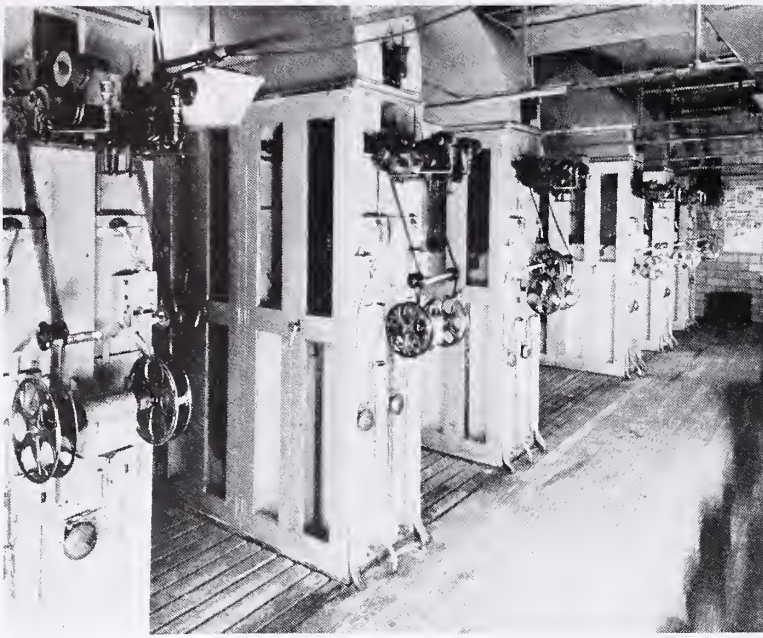
E. A. Bertram, one of the best known figures in this branch of the motion picture industry, is superintendent and Samuel R. Schlein is production manager.

Officers of De Luxe Laboratories, Inc., are: Alan Freedman, President; Owen White, Treasurer, and Ira Fraim, Secretary.

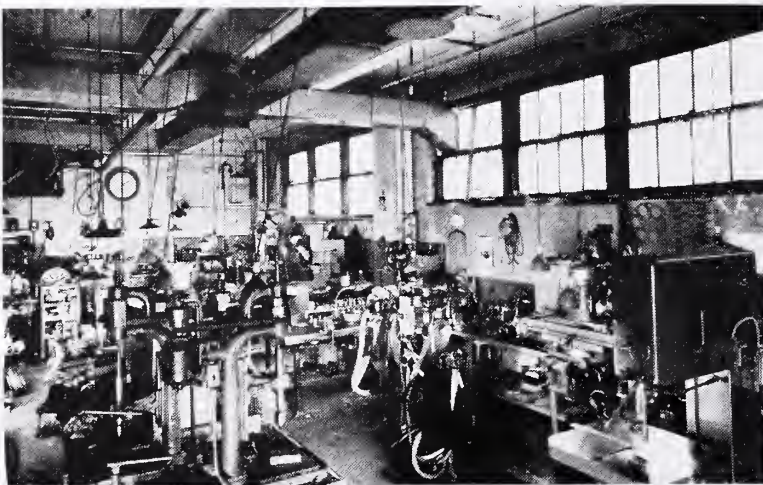
Because of the raw stock situation more people in other phases of motion picture activities have found the workings of the film laboratory one important to know. This is so not only among those concerned with distribution and production, but with exhibition as well.

In the past several months all distributors have been compelled to reduce print allotment on each new feature. This situation has forced many to give more intelligent heed to prints. The emergency demands the co-operation of all who handle prints; certainly it makes indispensable careful handling of them. It is imperative that prints be subjected to more careful and constant inspection at the exchanges and that theatre projectionists avoid carelessness.

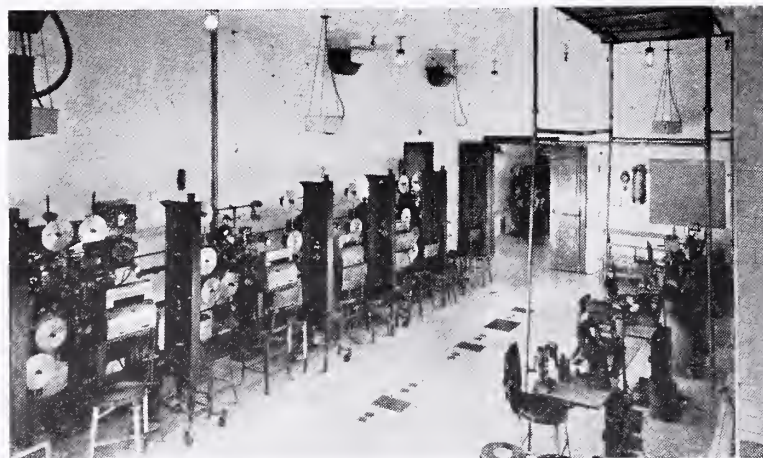
Today, largely because of developments of war needs, there is, rightly, a more sympathetic understanding of problems among all departments. But, certainly, it has taken a world-war to make all of us conscious of the fact that the mightiest asset in distribution and exhibition is the print, for it is "the show."



Close-upped is the delivery end of a battery of high-speed positive developing machines, now rounding out 12 years of almost continuous operation. The average daily output of each of these machines is 2,000,000 feet of film. A visit through De Luxe Lab (not allowed in these war-times because of military reasons) is a tour through a Wonderland wherein sciences dominate.

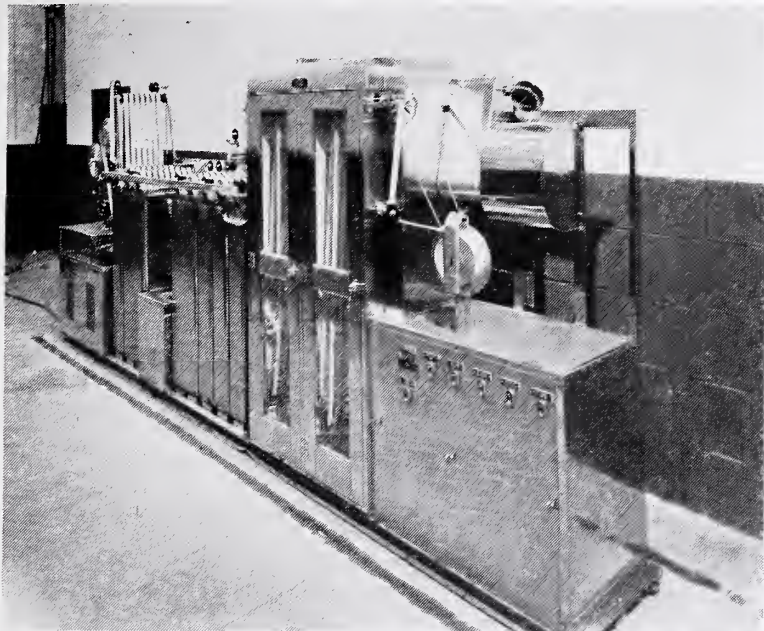


One of the two machine shops at De Luxe. These shops are devoted to the development of new machinery as well as the maintenance and repair of all equipment in a plant occupying the equivalent of a New York City block.

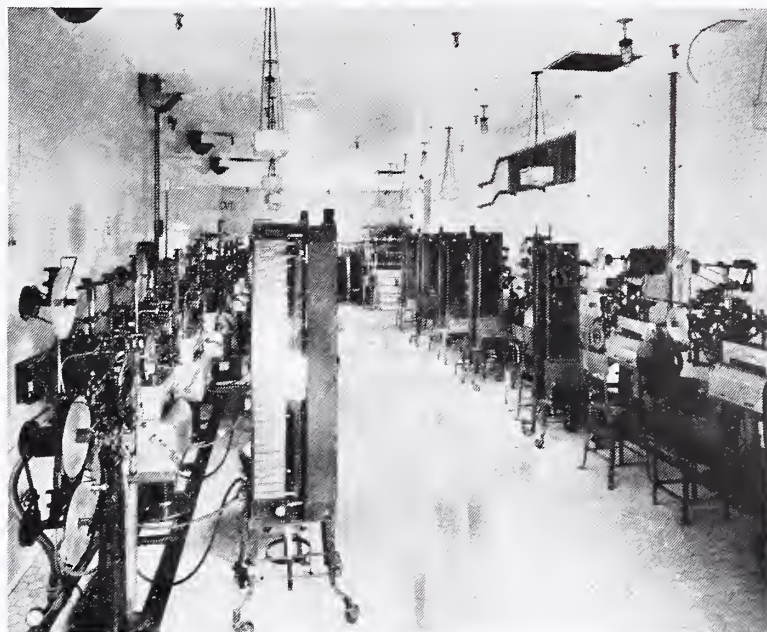


Another printing room. Spotlessly clean, refreshingly ventilated and illuminated by a specially devised method, this room contains additional machinery required in film printing. The combined equipment of De Luxe's five printing rooms represents the greatest single installation of its kind in the world.

SCIENCE AND CHEMISTRY HAVE ROLES, TOO



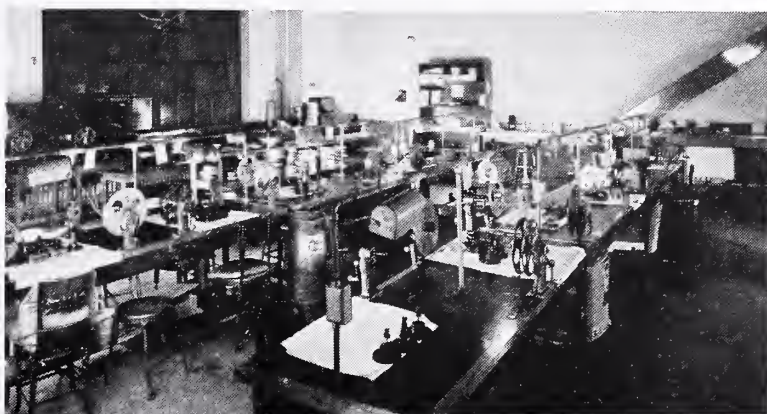
Another unit of the De Luxe Laboratories' Developing Department. Pictured above is a new model, all-stainless steel, self-contained and fully automatic developing machine. This machine was manufactured by De Luxe for the U. S. Army.



Here is one of five printing rooms at De Luxe. In this room is contained special printing equipment which produces eight reels of film at one time from one negative. War needs have made tremendous demands on De Luxe. The latter's growth in 30 years constitutes one of the fabulous chapters in the history of motion pictures.



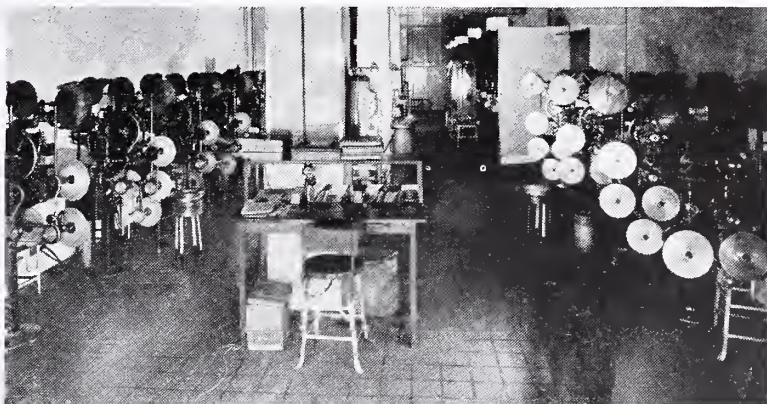
A corner of the carefully guarded Chemical Department. In this room there is stored and mixed, ready for use, all the chemicals so vital to develop the millions of feet of film turned out each week at the De Luxe plant.



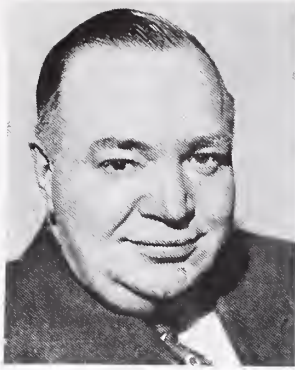
A section of the 35 mm. Joining and Inspection Department. It is in this brilliantly illuminated room where all film is examined prior to shipment to all parts of the world. De Luxe's capacity is unequalled in its branch of the industry. Military restrictions forbid the publication of actual figures at this time.



This is a corner of the 16 mm. Film Shipping Department. The entire department personnel, working 24 hours of each day, is devoted wholly to shipment of films processed by De Luxe for the U. S. Army, Navy, Coast Guard and Marine Corps.



Here is still another unit of the Printing Department. The reader will observe a battery of machinery, newly designed and ultra modern in every detail. This machinery is devoted to the manufacture of prints. It is no secret among theatre operators that prints of attractions distributed by 20th Century-Fox are flawless and second to none in this industry. That is due to the expertness of those who comprise the De Luxe Laboratories personnel as well as the plant's superior facilities.



EARL WINGART
Ass't. Publicity Manager



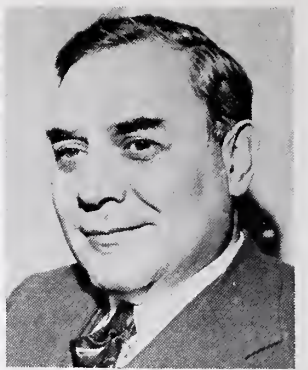
GEORGE GENERALIS
Foreign Press



JEANNETTE SAWYER
Magazine Contact



JOE EHRLICH
Syndicate Contact



LEONARD GAYNOR
N. Y. Newspaper Contact

ADVERTISING, PUBLICITY, RADIO AND EXPLOITATION OPERATION

Continued from Page 152

Miss Morris not only writes the copy but follows it. The effective ads you see in the trade papers is the result.

There is an enormous amount of detail connected with the production of the ads to make the transformation of the copy and the artwork into engravings and mats. This is handled by our Production Department, headed by Abe Goodman, ably assisted by Leo Isreal.

Once these ads are in finished form, they are turned over to the Kayton-Spiro Company, our advertising agency, which places them in newspapers, national magazines, fan publications, etc.

While all this is going on, we have a large poster department which makes up the 24-sheets, 6-sheets, 3-sheets, 1-sheets, window cards and accessories. This is largely a matter of specialized artwork. Heading this department is Jerry Novat, ably assisted by Charles Ross and Irving Ross and backed up by a group of excellent poster artists.

Much of this must be presented to the exhibitor in such a form that he can immediately select what he wants for his local campaign. Hence our pressbook. This is prepared by another arm of the Advertising Department, under the direct supervision of George Gomperts, assisted by Ben Wertheim, Roger Lewis, and Betty Eisenhart.

Now all of this involves a tremendous outlay of money. In addition to salaries, materials must be bought and the outlets such as the space in newspapers, national magazines, fan publications and trade papers must be purchased. All this, too, is done by the Advertising Department, working hand in hand with the agency.

Then there is our Publicity Department, headed by Jules Fields, who is assisted by Earl Wingart. It is the function of this department to work hand in hand with the studio publicity department and to pick up where the coast department leaves off. Stories are sent via the wire services and syndicates blanketing the country. They are placed with New York newspapers and planted in columns which are also syndicated far and wide. These functions are performed by Joe Ehrlich and Leonard Gaynor.

Then there are the fan and national magazines which must be serviced, a department capably headed by Jeannette Sawyer, who works very closely with the studio publicity department. Follow-up stories must be written for planting



SAM SHAIN
Assistant to the President and
Director of Trade Relations

in all possible outlets. Hence the Writing Department, headed by Gene Schrott.

Then, there are special events which in themselves make great publicity. This department is headed by Annette Downes Kent. There is far-flung "foreign" press published throughout the country and the hundreds of newspapers comprising it reach hundreds of thousands of theatre-goers. This mighty press is serviced by George Generalis.

The Publicity Department also handles all the New York openings, regardless of what theatre they may play. They devise their campaigns in such a way that they can be duplicated throughout the country. Hence, in working on the New York campaign, the Publicity Department is also setting up the pattern to be followed by theatres which ultimately play the picture throughout the country. Theatre

fronts, spectacular signs and enticing lobby displays are designed for the New York openings and devised in such a way that they can be duplicated in other situations. This is handled by Bill Bentley, a most remarkable designer whose work has won wide acclaim.

This Publicity Department is **your** publicity department, and truly may it be said that it works around the clock—for you.

Then there is the Exploitation Department, headed by Rodney Bush. Under Bush is the Radio Exploitation Department, headed by Ted Lloyd and assisted by Audrey Jones. This bureau handles all programs emanating in the East, and these, as you know, are continually saturating the country with salient broadcasts about our pictures. They range from single mentions to complete shows. They are doing a wonderful job for you and the exhibitor. And working right with Ted is Mort Nussbaum, who creates those intriguing radio "spots" you hear on every campaign.

Then there is our National Promotional Department, which makes those wonderful tieups here in the East with commercial concerns, publishers, national advertisers, etc. It is all done under the supervision of one of the most capable men in the business, Chester Feitel.

In appraising all of the above, remember that while you do not see them, you do see their work and the public sees their work, and what the public sees is instrumental in large measure in getting them to buy tickets at the box office.



DAVID BADER
Trade Papers



CHRISTY WILBERT
Copy Chief



ANNETTE DOWNES
Special Events



JERRY NOVAT
Posters



ABE GOODMAN
Production Manager

WHAT IS WHAT, WHO IS WHO IN MERCHANDISING ORGANIZATION

Continued from Page 160

However, you do know your field force. This is headed by Sid Blumenstock, Assistant Exploitation Manager and your closest contact. Sid directs the far-flung activities of all the exploitation men who work directly out of the exchanges. You know these men, and you know their work. They are our representatives in the field and your representatives with the exhibitor. A bow then to: Leonard Allen, Charlotte; Wally Allen, assisted by Julian Bowes, Pittsburgh and Buffalo; Dick Owen, Dallas, Oklahoma City and New Orleans; Spence Pierce, Atlanta and Memphis; Mike Weiss, assisted by Seymour Freedman, Philadelphia; William Michaelson, Washington; South and Southeast Special Representative Jimmy Gillespie, Atlanta; Jay Frank and Al Winston, Chicago, Detroit and Milwaukee; Virginia Seguin, Chicago; Ralph Stitt, New Haven and Albany; Al Fowler, Boston; Jim Keefe, Cincinnati; Harry Weiss, Cleveland; Pacific Coast Exploitation Manager Eddie Yarbrough, San Francisco; Tommy Thompson, St. Louis and Kansas City; Frank Clark, Indianapolis; Walter Hoffman, Minneapolis, Des Moines and Omaha; Murry Lafayette, San Francisco and Salt Lake City; Bob Hadley, Denver; Frank Jenkins, Seattle and Portland, Ore., and Sam Glasier, Toronto and Montreal.

Those large cooperative ads which we place with the exhibitors in your territory and the radio deals for paid time—they must be handled, too, and handled they are by Sid's right-hand man, Doc Howe, a veteran in field work and an expert in his craft.

Working side by side with Rodney Bush is Ed Hollander, head of the Adsales Department. Ed himself needs no



JONAS ROSENFELD
Asst. Advertising Manager

introduction. And I am equally sure that the wonderful job he is doing needs no elaboration. Ed gets the accessories to you and gets them to you on time, and a brilliant job he is doing.

These are the people who are working for you. In their hands is entrusted the task of turning out the campaigns which, with the pictures themselves, make a double-barrelled attraction for every exhibitor who plays 20th Century-Fox product.

Backing up this tremendous primary staff is a battery of stenographers, clerks, shippers and other workers. They all represent investment—investment in salaries, materials, purchases.

This investment last year ran into many millions of dollars. And every penny of it was worthwhile, as every penny reflected itself in the results at the box offices of the nation.

Have you analyzed how important this department is to you? And have you conveyed how important it is to the exhibitors it serves? You should, for this staff is your staff and the exhibitor's, and the tremendous outlay of money it entails is an outlay in your behalf and in behalf of every exhibitor who plays our pictures.

Your Advertising, Publicity and Exploitation Department is not a remote force working in some mysterious way apart from the work you do. It is **your** department, preparing the material **you** need—the material your customers need—penetrating every bit of every territory you cover, reaching the people that you and every one of your exhibitors look to for support.

Truly it may be said, we are **your** department working for **you** and the exhibitors you serve.



GEORGE GOMPERTS
Press Books



EUGENE SCHROTT
Writer



VIRGINIA MORRIS
Trade Ads



LOU GIRARD
Promotion



"DOC" HOWE
Exploitation Dept.

THE VERY LATEST NEWS PRESS-TIME

Oscar Hammerstein II returns to the studio later this Spring to collaborate on the musical score for "Romance With Music," the story of his colorful grandfather, Oscar Hammerstein.

Seymour Felix, who staged the musical numbers not only for "Where De We Go From Here?," but also for "The Dolly Sisters," has signed a long-term contract with this company.

John Brahm, director of last season's "The Lodger" and this year's "Hang-over Square," has received the Best Thriller Award from the Drama Society of Washington Seminary in the nation's capital.

Producer William Perlberg has borrowed Carlos Ramirez, Mexican singing star, from MGM for a featured role in "Mexico City," a Technicolor musical, that he will produce in the Mexican capital, starring Carmen Miranda.

Director John Stahl and a unit are in Arizona where exteriors are being filmed for William Bacher's production of the best-seller, "Leave Her To Heaven."

John Tucker Battle is scripting Samuel Shellabarger's novel, "Captain From Castile" which is scheduled to go before the cameras in the Fall.

Elia Kazan, whose first screen effort, "A Tree Grows In Brooklyn," is under term contract to this studio and will return to Movietone City in the early Summer for his second film directorial assignment.

Loyd Bacon, who directed "Captain Eddie," has been assigned the directorial chores on "Fallen Angel," which starts late this month.

MOT IN CLASS BY ITSELF

Continued from Page 130

surance to the exhibitor that The March of Time, moving ahead with, and often in advance of, the times, was proving itself an editorial force of vigorous and vital importance, as well as a consistent money-maker at the boxoffice.

The advent of war, far from curtailing the editorial vigor of The March of Time, has given it new impetus. Its cameramen, scattered throughout the world, and often in actual battle zones, have brought back material to maintain The March of Time's consistently high record of photographic achievement. Its editorial policy, always forthright and vigorous, has continued to uphold the standards the public has come to expect of this unique journalistic enterprise.

The March of Time's plans for the future are broad and bold in scope. They recently produced a film on America's fabulous West Coast. A film on wartime Britain followed. From Mexico, a camera crew has been sending some of the most exciting material in years.

MOT will continue to uphold the high standards of screen journalism that brought it such memorable awards as the coveted "Oscar" for "its significance to motion pictures and for having revolutionized one of the most important branches in the industry, the newsreel." And just this year The March of Time's "What to Do With Germany" was nominated for an Academy Documentary Shorts award.

ART IN ADVERTISING CONTINUES IN 1945-46

PRECEDENT - ESTABLISHING POLICY HAS CONVERTED LOBBIES INTO ART EXHIBITS

Continued from Page 153

characters and who brought "Claudia" visually to life for millions of readers, also has done work for this company.

Simeon Shimmin, who has considerable face as a mural painter and illustrator, has done special work on several pictures such as "Jane Eyre," "Wilson" and more recently on "Winged Victory." He also has created a memorable painting that will be advantageously used in the campaigns on Ernst Lubitsch's production of "A Royal Scandal."

For a teaser campaign on "Holy Matrimony" this company has utilized the talents of such artists as Rube Goldberg, Harry Hirschfield, James Thurber, Helen Hodgkinson, Peter Arno, Taylor and others.

"Art in advertising" is pursued, too, by this company in the creation of advertisements inserted in the trade press. Contributions to such ads have been made by such great comic artists as Hoff, Steig and Sogolow.

Incidentally, Douglas Crockwell, winner of many Art Directors' Annual Awards, considered by many art critics to be on a par with Norman Rockwell, created that wonderful montage painting that has been and is being used in advertising the picturization of "The Keys of the Kingdom."

Boris Chaliapin, famous portrait painter whose covers for Time magazine have been the toast of the art world, did the portraits of principal characters in the picturization of "A Tree Grows In Brooklyn."

Thus, this company has transformed lobbies of theatres into exhibits of works of famous artists. The policy of commissioning famed artists to create paintings and portraits for use in campaigns on specials will continue—and that is as theatre operators would wish it.

Louis Shanfield, who presides over the Art Department, is considered one of the outstanding art directors in the motion picture industry. It has been largely the high regard he is held in his profession that induced most of the famous artists mentioned above to consent to make paintings and illustrations for motion picture advertising purposes.

As far back as 1935 he stressed the wisdom

of engaging famous artists to enhance not only accessories, but newspaper display ads and material for use on the amusement pages. The availability of such material had the effect of almost immediately multiplying the newspaper space devoted to 20th Century-Fox attractions.

Mr. Shanfield is a graduate of the Art Students League and National Academy of Design in New York City. For many years he operated an art service, but he abandoned that project to accept an offer from Hanff-Metzger, an advertising agency. He was placed in charge of art work for Paramount attractions, Paramount being one of that agency's major accounts.

When Mr. Kent assumed the presidency of this organization Hanff-Metzger served as this company's agency, with Mr. Shanfield supervising the art work. However, late in 1933 he accepted an offer to re-organize and supervise this company's Art Department. He has been in charge ever since.

His department today includes 18 expert visualizers. The latter constitute a well-rounded out department of veterans in motion picture art work.

Jerry Novat, who is in charge of art work for posters and other accessories, is another who ranks high in his field. He is a veteran in his line and his posters, over the long span of years that he has been creating them, have won a number of awards. Certainly, 20th Century-Fox posters rank with the best to be had in this industry.

An idea of the extreme to which 20th Century-Fox goes to provide theatres with the most attractive art material for the effective advertising of its pictures may be gleaned from the fact that spent on the work turned out by the Art Department—and by famous artists is an amount that equals almost a full season's advertising-publicity-exploitation investment a comparatively few years ago.

If you have not already done so we suggest you turn to page 151 and study the many art pieces created by famous artists and painters—to help exhibitors more effectively present their selling story to theatregoers the world over. Look for equally attractive art material on "Billy Rose's Diamond Horseshoe" and other specials to come.

TERRYTOON'S 1945-46 PLANS

Continued from Page 138

inventor, to the immediate gratification, but eventual distress of his pal, the Cat. The aggressive pair follow the prize fowl, product of Gandy's inventive genius, into an Easter egg, which opens out into a candy fairyland. The mysterious hen outwits them in the chase, and then turns on them. The two heroes meet with their customary hard knocks, but come out well enough in the end with the Cat very much upset, and Gandy blandly complacent.

The tempestuous pair also romp through two other cartoons now in the making. One is "Who's Who in the Jungle," which offers a location ideally adapted to their peculiar talents and methods, where they come up against Big Game.

Also in the 1945-46 schedule and now being made, is a picture tentatively titled "The Exterminators" which affords the adventurers a wide field for wild and continuous action and humor.

Mighty Mouse with star in another cartoon now in production, a Western, which will give him full play for his extraordinary abilities to solve

sensational situations in a spectacular fashion. Practically all of Creation is included in a striking cartoon of a universal, even astronomical character, bearing in a humorously reflective fashion upon the vital question of peace on earth.

Of course, as has been mentioned, there are other cartoons specifically planned for the premier star, Mighty Mouse, and every one of them will be outstanding, touching a new high level. Similar prospects are in store for Gandy and the Cat, for the Pig, the Farmer and other Terrytoons favorites.

The sum and substance of it all is that in the 1945-46 season Paul Terry plans—and to a large extent the plans are now being carried out—to make Terrytoons an undoubted leader in the animated cartoon world; and to see that the organization fulfills its mission to carry first-class entertainment, in overflowing measure, to the people and their children everywhere.

Terrytoons must, and will continue to, radiate the priceless illumination and warmth of goodwill, good cheer and hearty laughter throughout the world.

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New Dynamo is published every week in the year by the Department of Distribution of Twentieth Century-Fox Film Corporation at 444 West 56th Street, New York 19, N. Y. Product Supplement published quarterly. Roger Ferri, editor. Published in the interests of and for the information of employees of Twentieth Century-Fox Film Corporation. Re-publication of material in this edition, in part or whole, is forbidden unless written permission has been given. Entire contents of this edition compiled, written or edited by Roger Ferri, with the exception of the 52-page advertisement insert which was furnished by the Advertising Department.

**20th
CENTURY
FOX**

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